



# NEW ENGLAND CONSERVATORY

Academic Catalog 2006-2007





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# COLLEGE ADMINISTRATIVE PERSONNEL

## Office of the President

Laurence Lesser  
*Interim Chief Executive Officer*

Anne Quinn  
*Assistant to the President*

## Office of the Provost

Robert Kemble Dodson  
*Provost*

Tom Novak  
*Assistant Provost*

Erika Foin  
*Administrative Director*

## Office of Student Services

Thomas Handel  
*Dean of Students*

Robert Winkley  
*Registrar*

Christina Calamaio  
*Associate Registrar*

Suzanne Hegland  
*Director of International Student Services*

Andrea L. Rash  
*Coordinator of Academic Advising*

Elizabeth Jimenez  
*Academic Advisor*

Leah Krznarich  
*Office Coordinator*

## Office of Student Life

Catherine DesRoche  
*Director*

## Career Service Center

Angela Beeching  
*Director*

## Ensembles Administration

Sally Millar  
*Administrative Assistant to  
Choral Department*

Margie Apfelbaum  
*Manager of Orchestra Programs*

## Spaulding and Firestone Libraries

Jean Morrow  
*Director of Libraries*

## Business Office

Maria Montiel  
*College Receivables Accountant*

## Office of Admissions and Financial Aid

Tom Novak  
*Dean of Admissions and  
Financial Aid*

Lauren Urbanek  
*Director of Financial Aid*

## Performance Outreach

Tanya Maggi  
*Director of Performance Outreach*



# COLLEGE FACULTY

Faculty biographies, photos, Web links, and e-mail contact are available at:  
[www.newenglandconservatory.edu/faculty](http://www.newenglandconservatory.edu/faculty)

## Strings

*Lucy Chapman, chair*

## Violin

Robert Brink

James Buswell

Lucy Chapman

Marylou Speaker Churchill

*former BSO principal*

Miriam Fried

Nicholas Kitchen

*Borromeo String Quartet*

Malcolm Lowe *BSO concertmaster,*

*Boston Symphony Chamber Players*

Masuko Ushioda

Valeria Vilker-Kuchment *BSO*

Donald Weilerstein

*Dorothy Richard Starling*

*Violin Chair*

## Viola

Kim Kashkashian

Martha Strongin Katz

Carol Rodland

Marcus Thompson

## Violoncello

Natasha Brofsky

Paul Katz

Yeesun Kim *Borromeo String Quartet*

Laurence Lesser *Interim Chief*

*Executive Officer, President*

*Emeritus, Walter W. Naumburg*

*Chair in Music*

## Double Bass

James Orleans *BSO*

Donald Palma

Todd Seeber *BSO*

Lawrence Wolfe *BSO;*

*Boston Pops principal*

## Guitar

Eliot Fisk

Robert Paul Sullivan

## Woodwinds

*William Wrzesien, chair*

## Flute

Jeanne Baxtresser *visiting masterclasses*

John Heiss

Renée Krimsier

Paula Robison *Donna Hieken*

*Flute Chair*

Elizabeth Rowe *BSO principal*

Fenwick Smith *former BSO*

## Oboe

Laura Ahlbeck

John Ferrillo *BSO principal*

Mark McEwen *BSO*

Keisuke Wakao *BSO;*

*Boston Pops principal*

## Clarinet

Thomas Martin *BSO;*

*Boston Pops principal*

Craig Nordstrom *BSO*

Richard Stoltzman

William Wrzesien

## Bassoon

Gregg Henegar *BSO*

Richard Ranti *BSO;*

*Boston Pops principal*

Richard Svoboda *BSO principal,*

*Boston Symphony Chamber Players*

## Saxophone

Kenneth Radnofsky

## Harp

Ann Hobson Pilot *BSO principal,*

*Boston Symphony Chamber Players*



**Brass and Percussion**

*Frank Epstein, chair*

**Horn**

Daniel Katzen *BSO*

Richard Mackey

Jonathan Menkis *BSO*

Jean Rife

Richard Sebring *BSO*:

*Boston Pops principal*

James Sommerville *BSO principal*,

*Boston Symphony Chamber Players*

Jay Wadenpfuhl *BSO*

**Trumpet**

Peter Chapman *BSO*

Steve Emery *former BSO*

Charles Schlueter *former BSO*

*principal*

Benjamin Wright *BSO*

**Trombone**

Ronald Barron *BSO principal*,

*Boston Symphony Chamber Players*

Norman Bolter *BSO*

Douglas Yeo *BSO*

**Tuba**

Mike Roylance *BSO*

**Percussion**

Fred Buda

Frank Epstein *BSO*

Will Hudgins *BSO*

**Conducting**

Bob Brookmeyer, Jazz Composers'

Workshop Orchestra

Stephen Drury, Avant-Garde Ensemble

William Drury, Associate Conductor  
of Wind Ensembles, Jordan Winds

John Gibbons, Bach Ensemble

John Greer, Director and

Chair of Opera Studies

John Heiss, Contemporary Ensemble

Amy Lieberman, Director

of Choral Activities

Donald Palma, Director of Orchestras,

Chamber Orchestra

Charles Peltz, Director of Wind

Ensemble Activities

Ken Schaphorst, Jazz Orchestra

Joseph Silverstein, Principal

Conductor and Artistic

Advisor of Orchestras

**Guest Conductors 2003–2007**

Django Bates, *Jazz Orchestra*

Federico Cortese

David Loebel

Jim McNeely, Jazz Orchestra

Fabio Mechetti

Ludovic Morlot

Alasdair Neale

Andrea Quinn

Larry Rachleff

Maria Schneider, Jazz Orchestra

Gunther Schuller

Benjamin Zander

**Chamber Music**

*Lucy Chapman, chair*

Norman Bolter

Borromeo String Quartet

Nicholas Kitchen, Violin

Kristopher Tong, Violin

Mai Motobuchi, Viola

Yeesun Kim, Violoncello

James Buswell

Lucy Chapman

Robert Dodson

Stephen Drury

John Gibbons

John Heiss

Martha Strongin Katz

Paul Katz, Professional String Quartet

Training Program

Laurence Lesser

Carol Ou

Donald Palma

Kenneth Radnofsky

Robert Paul Sullivan

Roger Tapping

Irma Vallecillo

Vivian Hornik Weilerstein,

Professional Piano Trio

Training Program

William Wrzesien

Benjamin Zander

Patricia Zander

**Resident Ensembles**

Borromeo String Quartet  
 NEC's Weilerstein Trio

**Piano**

*Bruce Brubaker, chair*

Bruce Brubaker  
 Wha Kyung Byun  
 Gabriel Chodos  
 Stephen Drury  
 Randall Hodgkinson  
 Veronica Jochum  
 Alexander Korsantia  
 Victor Rosenbaum  
 Vivian Hornik Weilerstein  
 Patricia Zander

A. Ramón Rivera, Piano Pedagogy  
 Bruce Brubaker, Piano Literature

*Distinguished Artist-in-Residence*

Russell Sherman

**Collaborative Piano**

*Irma Vallecillo, chair*

Tanya Blaich  
 Terry Decima  
 John Greer  
 John Moriarty  
 Irma Vallecillo

**Jazz Studies and Improvisation**

*Ken Schaphorst, chair*

Students in Jazz Studies and Improvisation may request to study improvisation, composition, and musicianship with Jazz Faculty members regardless of instrument.

Charlie Banacos, Piano  
 Jerry Bergonzi, Saxophone  
 Ran Blake, Piano,  
     Contemporary Improvisation  
 Bob Brookmeyer, Composition,  
     Trombone  
 Fred Buda, Drum Set  
 Michael Cain, Piano

Frank Carlberg, Composition,  
     Piano

Gary Chaffee, Drum Set  
 Allan Chase, Saxophone  
 Anthony Coleman, Composition  
 Sa Davis, Hand Drumming  
 Dominique Eade, Voice,  
     Vocal Ensemble  
 George Garzone, Saxophone  
 Jamey Haddad, Ensemble  
 Billy Hart, Drum Set, Percussion  
 Andre Hayward, Trombone  
 Jon Hazilla, Drum Set  
 Jerry Leake, African and Indian  
 Percussion, Tabla  
 John Lockwood, Double Bass  
 Joseph Gabriel Esther Maneri,  
     Composition, Saxophone, Clarinet  
 Cecil McBee, Double Bass  
 John McNeil, Trumpet  
 Joe Morris, Guitar  
 Rakalam Bob Moses, Drum Set,  
     Percussion  
 Hankus Netsky, Contemporary  
     Improvisation  
 Bob Nieske, Jazz Composers'  
     Ensemble  
 Danilo Pérez, Piano  
 Herb Pomeroy, Ensemble  
 Dave Samuels, Vibraphone  
 Ken Schaphorst, Composition,  
     Trumpet  
 Benjamin Schwendener, Lydian  
     Chromatic Concept  
 Brad Shepik, Guitar  
 Ben Sher, Ensemble  
 Oscar Stagnaro, Bass Guitar,  
     Latin Ensemble  
 Norman M.E. Zocher, Guitar  
  
*Visiting Artist-in-Residence*  
 Dave Holland  
  
*Distinguished Artist-in-Residence*  
*Emeritus*  
 George Russell

**Contemporary Improvisation**

*Allan Chase, chair*

Ran Blake  
 Anthony Coleman  
 Dominique Eade  
 Evan Harlan  
 Jon Hazilla  
 Joe Morris  
 Hankus Netsky, Jewish Music  
 Ensemble  
 Peter Row

**Historical Performance**

Aldo Abreu, Recorder  
 John Gibbons, Harpsichord  
 Christopher Krueger, Baroque Flute  
 John Tyson, Recorder

**Voice**

*Mark St. Laurent, chair*

Luretta Bybee  
 Vinson Cole  
 William Cotten  
 Patricia Craig  
 D'Anna Fortunato  
 Carole Haber  
 James McDonald  
 Patricia Misslin  
 Lorraine Nubar  
 Mark Pearson  
 Heidi Skok  
 Mark St. Laurent  
 Edward Zambara  
 Delores Ziegler

Jean Anderson-Collier, Repertoire,  
     Vocal Coaching  
 Tanya Blaich, Diction, Repertoire,  
     Vocal Coaching  
 Terry Decima, Repertoire,  
     Vocal Coaching  
 Ruth Ann McDonald,  
     Vocal Coaching  
 John Moriarty, Diction, Repertoire,  
     Vocal Coaching

**Vocal Pedagogy**

Mark St. Laurent

**Opera Studies**

*John Greer, director and chair  
 of opera studies*

Jean Anderson-Collier  
 Marc Astafan  
 John Greer  
 Timothy Steele  
 Michael Strauss  
 Melinda Sullivan  
 Donald Swanson  
 Patricia-Maria Weinmann  
 Daniel Wyneken

**Opera Guest**

**Conductors/Directors 2003–2007**

Beatrice Jona Affron  
 Tom Diamond  
 Douglas Kinney  
 David Gately  
 Christopher Larkin  
 Timothy Myers

**Composition**

*Lee Hyla, chair*

Robert Cogan  
 Anthony Coleman  
 Michael Gandolfi  
 John Heiss  
 Lee Hyla  
 John Mallia  
 Joseph Gabriel Esther Maneri  
 Malcolm C. Peyton

Paul Burdick, Computer  
     Music Programming  
 John Mallia, Electronic  
     Music Studio, Notation  
 Donald Palma, Composer-Performer  
     Techniques



**Music History and Musicology***Robert Labaree, chair*

Allan Chase  
 Stephen Drury  
 Zbigniew Granat  
 Helen Greenwald  
 Anne Hallmark  
 Thomas Handel  
 John Heiss  
 Robert Labaree  
 Katarina Marković-Stokes  
 Daniel Pinkham  
 Peter Row  
 Sergey Schepkin  
 Gregory E. Smith

**Music Theory***Roger Graybill, chair*

F. John Adams  
 Paul Burdick  
 Douglas Buys  
 Robert Cogan  
 Lyle Davidson  
 Pozzi Escot  
 Sean Flanagan  
 Roger Graybill  
 John Heiss  
 John Mallia  
 Joseph Gabriel Esther Maneri  
 Katarina Miljkovic  
 Peter Row  
 Felicia A.B. Sandler  
 Larry Scripp  
 Deborah Stein  
 Matthias Truniger  
 Gerald Zaritzky

**Music-in-Education**

*Larry Scripp, chair and director of  
 Research Center for Learning Through  
 Music*

Paul Burdick  
 Michael Cain  
 Lyle Davidson  
 Larry Scripp  
 Warren Senders

**Liberal Arts***Bruce McPherson, chair*

Gretchen Breese  
 Enrica Ceglia  
 Jean Chandler  
 Allan Chase  
 Kristen Corman  
 Katherine Desjardins  
 Calvin Hicks  
 J. Franklin Jones  
 Panagiotia Kambouris  
 Patrick Keppel  
 James A. Klein  
 Wendy LaBron  
 Ruth Lepson  
 Bruce McPherson  
 Barbara Reutlinger, emerita  
 Peter Row  
 Anne Squire  
 Sia Liss Stovall

**Interdisciplinary Studies**

Angela Myles Beeching, Professional  
 Artist Seminar and Arts  
 Administration Internships  
 Andrea L. Rash, Music Vocabulary  
 in Practice and Performance  
 Health Resources & Strategies  
 Robert Paul Sullivan, Professional  
 Artist Seminar

Irma Vallecillo chairs the Doctor of  
 Musical Arts Committee and directs  
 the Artist Diploma program.



# ACADEMIC REGULATIONS AND INFORMATION

## RESPONSIBILITY

Responsibility and authority for admitting, continuing, promoting, and graduating students is vested in the President, Provost, and Faculty Council. New England Conservatory of Music reserves the right to refuse, suspend, or cancel the registration of any student whose acceptance or continued attendance is considered detrimental to the best interests of the student or the College.

Students are responsible for understanding the *Catalog*, their degree program, and current academic regulations. The Conservatory reviews and revises its regulations annually; revisions become effective upon publication of the *Catalog*. Graduation requirements are determined by degree programs described in the year students enter the Conservatory.

NEC complies with the Student Right to Know and Crime Awareness and Campus Security Acts.

## PROGRAMS OF STUDY

New England Conservatory awards Bachelor of Music, Master of Music, and Doctor of Musical Arts degrees, as well as Undergraduate, Graduate, and Artist diplomas.

## ADVISING

The academic advisors provide academic counseling for students enrolled in the Undergraduate Diploma, Bachelor of Music, Master of Music, and Graduate Diploma programs. They help students select courses, meet educational and career goals, remedy academic difficulties, and better understand NEC's purposes and policies. The Director of the D.M.A. program provides curricular advising for students in the doctoral program.

Studio instructors and department chairs serve as informal academic and career advisors. Peer Advisor Leaders (PALs), selected by faculty and administrators, help entering undergraduates and international students learn about NEC. In addition, the Career Services Office provides resources for exploring career opportunities to all NEC students and alumni.

## RESIDENCY POLICY

### *Full-Time Status*

New England Conservatory requires students to register full time.

Baccalaureate students must enroll for eight full-time semesters to qualify for the degree; Undergraduate Diploma students, for six. Master of Music and Graduate Diploma students must enroll for four full-time semesters. Doctoral



students must be enrolled full-time for the first two semesters. Students may not accelerate requirements to complete programs in fewer than the required number of full-time semesters (exceptions are made for transfer students). Master's students must complete requirements within five years of matriculation. Doctoral students must complete requirements within seven years of matriculation.

### *Part-Time Status*

Conservatory students who need to pursue part-time study must petition the Dean of Students for permission to do so. NEC believes that all students should be fully invested in their programs of study. Therefore, part-time status is rarely granted. Doctoral candidates may study part time after their first year, with approval from the Director of the D.M.A. program.

## CREDIT LOADS AND ENROLLMENT STATUS

The number of credits determines enrollment status, which the Conservatory defines as full-time, part-time, half-time, or less than half-time. Students with permission to register for less than full-time loads are billed on a per-credit basis (see *Tuition and Fees*). Definitions differ for each degree/diploma program:

	Full-time	Part-time	Half-time
Diploma	10–13	fewer than 10	at least 5
Bachelor of Music	12–16	fewer than 12	at least 6
Graduate Diploma	6–8	fewer than 6	at least 3
Master of Music	8–10	fewer than 8	at least 4
Doctor of Musical Arts	8–10	fewer than 8	at least 4

All Artist Diploma students are full-time; their course load is four credits. They may take additional credits only with approval of the Artist Diploma Committee.

Since changes in enrollment status affect financial aid, students requesting permission to be part-time should consult the Financial Aid Office.

## REGISTRATION

Registration at New England Conservatory of Music is an agreement between the student and NEC to accept all rules and regulations set forth by the institution. Registration certifies enrollment in classes, ensembles, and studios; it also continues long-term advising about programs and careers. New students must provide the Registrar's Office with proof of qualifying degrees to register. An official transcript constitutes such proof.

New students register during Orientation in fall and spring; continuing students register beginning in October and March (see *Academic Calendar* for specific dates).

Continuing students must meet with their academic advisor each semester before they register. To register, students submit their completed and signed registration form to the Registrar's Office. Students register for all degree requirements, as outlined in their *Program of Study*. Those wishing to enroll in courses requiring audition or consent must obtain instructor's written permission to do so.

**Students who do not register during the prescribed registration period will be charged a late registration fee.**

Students returning to active status may register during the registration period or in the first week of classes at no charge.

### ***Adding or Dropping Classes During Term***

Students may add or drop classes during the Add/Drop period (see *Academic Calendar*) with approval of their academic advisor; adding or dropping studio, ensemble, or chamber music requires written permission from the appropriate department. Dropped courses do not appear on transcripts.

NEC/Tufts students may drop courses at NEC up to six class days after classes begin at Tufts. Those wishing to add courses at NEC must do so either after registration at Tufts (see double-degree policy statement) or within NEC's Add/Drop period.

### ***Withdrawing from Classes During Term***

After the Add/Drop period ends, students may withdraw from classes by consulting with their academic advisor and completing the appropriate paperwork. Students who simply stop attending a course and do not complete the appropriate paperwork will have the grade of *F* recorded for the course in question. Students may not withdraw from promotionals, recitals, ensembles, studios, or chamber music, except by department consent and with approval of the academic advisor and Dean of Students. No one may withdraw from courses during the final two weeks of classes. Withdrawals are notated as *W* on transcripts.

## **ATTENDANCE**

NEC expects new students to arrive by the first day of orientation; continuing students, by the first day of classes. Students arriving after the last day of Add/Drop and late registration will not be allowed to register.

Students are responsible for understanding course, studio, and ensemble attendance policies. The Conservatory will grant official excuses for documented jury duty and religious holidays. Massachusetts state law provides that:

Any student ... who is unable, because of religious beliefs, to attend classes or to participate in any examination, study, or work requirement on a particular day shall be excused ..., and shall be provided with an opportunity to make up such examination, study, or work requirement which he may have missed because of such absence on any particular day; provided,

however, that such makeup examination or work shall not create an unreasonable burden upon such school. No fees of any kind shall be charged by the institution ... No adverse or prejudicial effects shall result to any student. ...

Students must request the excused absence for jury duty or religious reasons from the Dean's Office in advance. They are responsible for notifying their teachers ahead of time and making appropriate arrangements for making up missed work.

For all other absences, students must petition their instructors to be excused. The Dean of Students may provide a letter of support to teachers on behalf of the student. Students seeking a letter of support should submit a written, signed request to the Dean, specifying the reason(s) for the absence, the teachers to whom the letter of support should be sent, and the specific dates of absence. In addition, students must include appropriate documentation to verify the absence (medical records, for example, in the case of a medical absence).

## STUDENT CLASSIFICATIONS

**Enrolled:** A student who has been admitted to, has paid the tuition deposit for, and has registered in a program is *enrolled*.

**Active:** A student who is enrolled in, registered for, and attending scheduled activities is *active*.

**Inactive:** A student who does not register for one or more semesters, but who intends to return to NEC, is *inactive*.

**Leave of Absence:** A student who discontinues active enrollment during and for only part of a semester is, with permission of the Dean of Students, on a *leave of absence*.

**Withdrawn:** A student who has not registered at, and does not intend to return to, NEC is *withdrawn*.

**Suspended:** A student who is not allowed to continue at NEC for academic or disciplinary reasons is *suspended*.

**Dismissed:** A student whose enrollment is permanently cancelled is *dismissed*.

Students maintain active status by registering for the next semester. Those failing to register during regular registration endanger their eligibility for financial aid and will be institutionally placed on inactive status at the end of that semester.



## LEAVING ACTIVE STATUS

For students leaving school between semesters, whether to go inactive or to withdraw, the effective date of the status change will be the last day of the semester completed. For a student leaving school during the semester, the effective date is the day the student submits the petition to the Dean of Students. For students who withdraw from school but do not notify the Dean's Office, the effective date will be the last documented date of attendance at NEC.

Students who decide to discontinue their studies or withdraw after registration must notify the Dean of Students in writing before the first class day of the next semester. Failure to do so will result in an obligation to pay a portion of tuition and fees (see *Refund Policy*).

### *Inactive*

Students wishing to discontinue active status in their program should petition the Dean of Students for permission to go inactive. Inactive status is granted for a maximum of two years from the beginning date of the semester in which the inactive period begins. Students who do not return to active status within the two-year period are administratively withdrawn from the Conservatory and must re-apply in accordance with the normal admissions process if they wish to return to their studies.

### *Withdrawal*

The Conservatory will administratively withdraw students who enroll in, or matriculate at, another institution, no matter what their previous status. Those wishing to withdraw from NEC should indicate their request in writing to the Dean of Students.

### *Leave of Absence*

A student who wishes to discontinue enrollment during the semester, but who expects to return to active status in the following semester, may petition the Dean of Students for a leave of absence. Such a leave, granted only for exceptional medical circumstances, may not exceed six months. Students on leave are not placed in Guaranteed Student Loan repayment status, nor are they subject to the reactivation fee, though they are liable for tuition and fees (see *Refund Policy*). Students on leave of absence must petition for permission to return to active status, providing documentation of their readiness to resume their program of study. Such petitions are reviewed by the Dean of Students. Those failing to return after the stipulated time will be shifted to inactive status in their program.

*Suspension*

Students may be suspended from their program for academic or disciplinary reasons. Suspended students wishing to return to the Conservatory must petition the Dean of Students for permission to do so. The Dean, along with the Academic Review or Disciplinary Committee, will consider such requests in consultation with the department chair. If readmitted, suspended students will be subject to the Reactivation Fee (see *Tuition and Fees*).

*Transcript Record for Students Leaving Active Status*

Students who leave active status after the Add/Drop period, for whatever reason, will receive the notation W (Withdrawn) for all courses on their transcripts. Those who have completed at least 12 weeks of the semester may petition the Dean of Students for final grades or incompletes in classes or studios.

**RETURN TO ACTIVE STATUS**

Students who wish to return to the Conservatory must:

- 1) petition the Dean of Students to return;
- 2) prepare to resume studies in their department, either by audition or conference with the chair;
- 3) pay outstanding bills, including fees (see *Tuition and Fees*);
- 4) verify the status of financial aid files;
- 5) register during the appropriate registration period.

Students who wish to return to active status are encouraged to submit their petitions to the Dean of Students no later than March 1 for a September return and October 1 for a January return.

Students who wish to return to NEC after having withdrawn must reapply through the Admissions Office. Previously earned course credits and grades may only be reapplied to the program with permission from the Dean of Students.

Students returning to active status may require retesting in Music Theory to determine whether previous credits still apply. Departments will grant studio credit based on audition.

**ACADEMIC REQUIREMENTS**

New England Conservatory requires applicants to demonstrate their ability to undertake rigorous academic work. Applicants to the undergraduate programs should have a GPA of 2.75 or better in academic coursework on their high school transcripts and a score of 1,000 or better in their combined SAT score.

## ENGLISH LANGUAGE REQUIREMENTS

### *Undergraduate Students*

New England Conservatory requires international students, or those whose first language is not English, to demonstrate their readiness to pursue programs of higher education in English. Undergraduate students must document scores of 500 or better in the Test of English as a Foreign Language (TOEFL). Graduate students must document scores of 550 or better in the Test of English as a Foreign Language (TOEFL).\*

*Undergraduate students admitted to NEC with scores below 500* will be strongly advised to enroll in a summer intensive English program prior to matriculating at the Conservatory, but will not be required to do so. Undergraduate students who have not reached a documented TOEFL score of 500 or higher by the time of registration for their first semester will be placed in NEC's Intensive English Program (IEP), which meets 12 hours per week. At or near the very end of the first semester of IEP, students in the IEP classes will be given the TOEFL at NEC and will be placed in IEP/ESL study according to the following:

- Undergraduate students who reach scores of 573 or higher will be exempt from further IEP or ESL requirements.
- Undergraduate students who score from 540 to 572 at the end of the fall semester of IEP will be placed in English as a Second Language II (ESL II). They will be required to complete the spring semester of ESL II with a passing grade.
- Undergraduate students who score from 500 to 539 at the end of the fall semester of IEP will be placed in English as a Second Language I (ESL I). They must complete the spring semester of ESL I and both semesters of ESL II with passing grades.
- Those undergraduate students who still have not reached a score of 500 at the end of the fall semester of IEP will have failed the course and will be placed on academic probation by the Academic Review Committee. They will move to a second semester of IEP in the spring (or their next semester of enrollment). Students who complete the second semester of IEP will be given the TOEFL again at the end of that semester for course placement purposes. Those who complete the second semester of IEP with a passing grade and score between 500 and 539 on the TOEFL will move on to ESL I in their third semester of enrollment. They must complete both semesters of ESL I and both semesters of ESL II with passing grades. Those who complete the second semester of IEP with a passing grade and score between 540 and 572 on the TOEFL will be placed in ESL II in their third semester. They must complete both semesters of ESL II with passing grades. Those who complete the second semester of IEP with a passing grade and earn a TOEFL score of 573 or higher are exempt from further ESL require-

ments. Those who fail the IEP course a second time will be suspended in accordance with NEC policies on academic probation.

At any time during IEP and ESL study at NEC, a student may choose to take the official TOEFL wherever and whenever it is administered. On submitting an official score of 573 or higher, the student will be exempt from further IEP or ESL requirements at NEC.

*Undergraduate students admitted with scores of 500 or higher will be placed in ESL study according to the following:*

- Undergraduate students admitted to NEC with TOEFL scores between 500 and 539 will begin with ESL I and must complete both semesters of ESL I and both semesters of ESL II with passing grades.
- Undergraduate students admitted to NEC with TOEFL scores between 540 and 572 will begin with ESL II and must complete both semesters of ESL II with passing grades. They are eligible to take undergraduate Music History and Music Education courses.
- Undergraduate students admitted to NEC with TOEFL scores of 573 or higher are exempt from IEP and ESL requirements.

#### **NEC Test of English Proficiency**

Students who earn a grade of *B* or better in any semester of ESL may choose to take an interdepartmental English proficiency test administered by NEC.

Those who pass the test will be exempt from further ESL and TOEFL requirements. A student may take the test once after each semester of ESL in which the student has earned a grade of *B* or better.





### English Requirements for Undergraduate Courses and Academic Departments

Before taking any undergraduate Music History or Music Education course, a student whose native language is not English must submit: 1) a TOEFL score of 540 or higher, or 2) a passing grade in the second semester of ESL I, or 3) a passing grade on the NEC Test of English Proficiency.

Before taking any Liberal Arts courses (with the exception of certain art courses, which require only a TOEFL score of 500, and IEP and ESL), a student whose native language is not English must submit: 1) a TOEFL score of 573 or higher, or 2) a passing grade in the second semester of ESL II, or 3) a passing grade on the NEC Test of English Proficiency.

### Credits

Undergraduate students may apply ESL credits toward certain degree or diploma requirements. IEP credits may not be applied toward degree or diploma requirements.

### Graduate Students

*Graduate students admitted to NEC with scores below 550* will be strongly advised to enroll in a summer intensive English program prior to matriculating at the Conservatory, but will not be required to do so. Graduate students who have not reached a documented TOEFL score of 550 or higher by the time of registration for their first semester will be placed in NEC's Intensive English Program (IEP), which meets 12 hours per week. At or near the very end of the first semester of IEP, students in the IEP classes will be given the TOEFL at NEC and will be placed in IEP/ESL study according to the following:

- Graduate students who reach scores of 573 or higher will be exempt from further IEP or ESL requirements.
- Graduate students who score from 550 to 572 at the end of the fall semester of IEP will be placed in English as a Second Language II (ESL II). They will be required to complete the spring semester of ESL II with a passing grade.
- Those graduate students who still have not reached a score of 550 at the end of the fall semester of IEP will have failed the course and will be placed on academic probation by the Academic Review Committee. They will move to a second semester of IEP in the spring (or their next semester of enrollment). Students who complete the second semester of IEP will be given the TOEFL again at the end of that semester for course placement purposes. Those who complete the second semester of IEP with a passing grade and score between 550 and 572 on the TOEFL will be placed in ESL II in their third semester. They must complete both semesters of ESL II with passing grades. Those who complete the second semester of IEP with a passing grade and earn a TOEFL score of 573 or higher are exempt from

further ESL requirements. Those who fail the IEP course a second time will be suspended in accordance with NEC policies on academic probation.

At any time during IEP and ESL study at NEC, a student may choose to take the official TOEFL wherever and whenever it is administered. On submitting an official score of 573 or higher, the student will be exempt from further IEP or ESL requirements at NEC.

*Graduate students admitted with scores of 550 or higher will be placed in ESL study according to the following:*

- Graduate students admitted to NEC with TOEFL scores between 550 and 572 will begin with ESL II and must complete both semesters of ESL II with passing grades.
- Graduate students admitted to NEC with TOEFL scores of 573 or higher are exempt from IEP and ESL requirements.

#### **NEC Test of English Proficiency**

Students who earn a grade of *B* or better in any semester of ESL may choose to take an interdepartmental English proficiency test administered by NEC.

Those who pass the test will be exempt from further ESL and TOEFL requirements. A student may take the test once after each semester of ESL in which the student has earned a grade of *B* or better.

#### **English Requirements for Graduate Courses and Academic Departments**

Before taking any graduate Musicology course, a student whose native language is not English must submit: 1) a TOEFL score of 573 or higher, or 2) a passing grade in the second semester of ESL II, or 3) a passing grade on the NEC Test of English Proficiency.

#### **Credits**

Graduate students earn zero credit for ESL courses. IEP credits may not be applied to degree or diploma requirements.

*Students who have completed a full-time, 4-year degree program at an English-speaking college/university may request an exemption from the TOEFL requirement in writing to the Dean of Admissions.*

#### **Doctoral Students**

Doctoral students must meet high standards for written English in their entrance examination.

#### **\*TOEFL Score Equivalents**

500 (paper based test) = 173 (computer based test) = 61 (internet based test)

550 (paper based test) = 213 (computer based test) = 79 (internet based test)

573 (paper based test) = 230 (computer based test) = 88 (internet based test)

## STUDENT CLASS YEAR

The combination of earned credits and successfully completed promotionals determines students' class years.

Program	Credits	Promotional passed*
Bachelor of Music		
U1	0–27	N/A
U2	28–57	1st to 2nd year
U3	58–87	2nd to 3rd year
U4	88+	3rd to 4th year
NEC/Tufts Degree		
T1	N/A	N/A
T2	N/A	1st to 2nd year
T3	N/A	2nd to 3rd year
T4	N/A	3rd to 4th year
T5	N/A	N/A
Undergraduate Diploma		
D1	0–23	N/A
D2	24–47	1st to 2nd year
D3	48+	2nd to 3rd year
Master of Music		
G1	0–15	N/A
G2	16+	1st to 2nd year
Graduate Diploma		
P1	0–11	N/A
P2	12+	1st to 2nd year

\*For most majors, advancing from one year to the next includes passing a promotional evaluation (see *Promotionals* and *Programs of Study*).



## TRANSFER CREDIT

### *Undergraduate Students*

Auditions determine students' studio level and ensemble requirement. Placement exams and evaluation of transcripts decide class year and the number of semesters required to complete the program. When there is a discrepancy between studio level and academic level, transfer students may be required to accept either a lower studio level or a lower academic level. International students may transfer credit if they have met NEC's English language requirement. Transfer credit grades are not calculated in cumulative grade point averages.

NEC awards transfer credit to students previously enrolled in degree programs at other institutions after approval from the Dean's Office, as agreed in writing. To apply for transfer credit, students must provide course descriptions and official transcripts. NEC will not accept *Pass/Fail* credits. Students who have attended foreign institutions must provide official transcripts with any necessary translations, as well as explanations of grades, class hours, and course descriptions.

Students may transfer no more than 60 credits toward the bachelor's degree or 36 credits toward the Undergraduate Diploma (see *After matriculation*). Enrolled students who wish to substitute transfer credit for required classes must have approval from the academic advisor and department chair. Credits awarded during previous enrollment at NEC or another institution more than ten years prior to the request for credit transfer will be considered, but only under extraordinary circumstances (via petition to the Dean of Students and the relevant department chair(s)). Students transferring into the Conservatory should expect to lose credits.

### **Prior to matriculation**

Credit transfers to NEC's undergraduate programs as follows:

- 1) Studio credits transfer according to audition placement.
- 2) Ensemble credits transfer according to students' studio status. For example, transfers admitted to second-year studio will receive a maximum of two ensemble credits.
- 3) Chamber music credits must be fulfilled at NEC; violin, viola, and cello majors admitted to third-year studio, however, may receive up to two credits.
- 4) Music Theory credits transfer with grades of C or better after NEC placement testing, which must be completed prior to enrolling in NEC courses.



- 5) Music History credits transfer with grades of *C* or better, provided that the work compares to NEC courses, as determined by the department.
- 6) Liberal Arts credits transfer with grades of *C* or better. Writing courses with grades of *B-* or better may substitute for NEC's first-year writing course.  
The Liberal Arts department chair must approve substitutes for Freshman Seminars.
- 7) Elective credits transfer toward elective requirements with grades of *C* or better.

### **After matriculation**

Students may transfer from 4 to 16 credits, with grades of *C* or better (*B-* or better for writing course) as follows:

- 1) English-speaking students may transfer up to four credits for classes that do not duplicate NEC requirements. Students wishing to substitute transfer courses for departmental requirements need advance approval from their academic advisor and department chair.
- 2) Students may transfer a number of credits equal to those lost from failed or withdrawn courses, up to a limit of 12. In most cases, such credits count as general electives. Students must obtain advance approval from the academic advisor and department chair.

Undergraduates who change programs before graduation (bachelor's to diploma or diploma to bachelor's) may transfer all credits earned at NEC. All grades will figure in the cumulative grade point average for the new program.

Those who transfer credit after matriculation may not use such credits to accelerate in their program (see *Residence Policy*).

### **Graduate Students**

Master's students may transfer up to four graduate credits (earned with grades of *B* or better in musical disciplines at other institutions) as electives in courses that do not duplicate NEC offerings. Graduate students may not use transfer credits to complete programs in fewer than the required minimum number of full-time semesters. The Conservatory does not transfer studio, ensemble, or chamber music credits. Enrolled students who take courses elsewhere must obtain advance approval from the appropriate academic advisor and department chair. Graduate Diploma students must petition the Dean's Office for transfer credit. Transfer credit grades are not calculated in cumulative grade point averages. Credits awarded during previous enrollment at NEC or another institution more than ten years prior to the request for credit transfer will be considered, but only under extraordinary circumstances (via petition to the Dean of Students and the relevant department chair(s)).

Graduate students who change programs (from M.M. to G.D. or G.D. to M.M.) may transfer all NEC credits with grades of *B* or better to the new program, with approval of the academic advisor and department chair. Grades will figure in the cumulative grade point average of the new program.

The D.M.A. Committee reviews requests to transfer credit from other doctoral programs. If the request is granted, students may transfer up to a maximum of four credits of doctoral-level coursework with a grade of *B* or better, or its equivalent. Doctoral students may not transfer studio, ensemble, or chamber music credits, nor credits for courses that replace required doctoral seminars.

## CREDIT BY EXAMINATION

### *Advanced Placement Program (APP)*

Undergraduate students may receive up to four credits in addition to transfer credits toward the Bachelor's degree through the Advanced Placement Program (APP), provided they do not take courses covering the same material. NEC accepts APP scores of 3 or better in general studies and appropriate electives, but requires scores of 4 on the English Literature/Composition or the English Language/Composition exam to exempt students from the first-year writing requirement.

### *College-Level Examination Program (CLEP)*

With prior approval from the Dean of Students or academic advisor, undergraduate students may transfer up to four credits earned through the College-Level Examination Program (CLEP) exams; if they fall behind in their degree program, they may transfer up to 12 such credits (see *Transfer Credit*).

### *International Exams*

The Conservatory awards approximately one year of undergraduate Liberal Arts and elective credit to students who have earned the International Baccalaureate. NEC also awards undergraduate Liberal Arts and elective credit to students for A-level exams.

## AUDITING

Full-time degree or diploma students may audit classes. Those wishing to do so must obtain the instructor's consent and pay an audit fee (in addition to tuition). A record of audited courses appears on the transcript (with the notation *AUD*). Students may not receive credit for audited courses.

## SPECIAL STUDENTS

Special students are non-matriculated students taking courses for credit. Application and registration takes place at the beginning of each semester through the Registrar's Office. Special students are accepted into classes only with the instructor's permission and as space permits; those registering for studio may be required to enroll in ensemble. No degree or diploma is awarded to special students; however, they may petition to apply credits to subsequent programs. Studio credit will not be applied.

## GRADING SYSTEM

### *Undergraduate Studio and Coursework*

Grade	Quality Points
A	4.00
A-	3.67
B+	3.33
B	3.00
B-	2.67
C+	2.33
C	2.00
C-	1.67
D	1.00
F	0
W      Withdrawn	0
INC    Incomplete	0
WA    Withdrawal — Administrative	0

### *Graduate Studio and Coursework*

A	4.00
A-	3.67
B+	3.33
B	3.00
B-	2.67*
C	2.00*
F	0
W      Withdrawn	0
INC    Incomplete	0
WA    Withdrawal — Administrative	0

\*Doctoral students must receive a grade of B- or higher for a course to count toward completion of degree requirements.

### *Ensemble and Chamber Music*

P+	Pass with honors
P	Pass
P-	Pass with reservations
F*	Fail
WA	Withdrawal — Administrative

### *Promotional and Recital*

P	Pass
IP	In Progress
IPD	In Progress, Deferred
U	Unsatisfactory
WA	Withdrawal — Administrative

The notation *ND* (Non-Degree) after a grade signifies that neither the grade nor the credit applies to the student's program. For recitals, only grades of *P* appear on transcripts. For promotionals:

- 1) A grade of *P* indicates a student has achieved the level of performance required for promotion.
- 2) A grade of *IP* indicates a student has performed the promotional, and the work is not unsatisfactory, but the decision to promote is not unanimous, and the student therefore requires a rehearing at a later date.
- 3) A grade of *IPD* indicates that a student has been approved for a deferral of the promotional for one semester. This grade appears on grade reports but will not appear on official transcripts.
- 4) A grade of *U* indicates a student has not achieved the level of performance required for promotion or has failed to appear at a scheduled promotional.

### *Course Credit*

One credit generally equals 14 hours of class instruction per semester; exceptions include studio and ensemble.

### *Grade Point Averages*

Each semester the Registrar's Office calculates grade point averages (GPAs) for students by multiplying the credits for courses by the quality points for the grades in every course, then dividing by the total number of credits completed. Grades of *P+*, *P*, *P-*, *F\** (Ensemble and Intensive English only), *INC*, *IP*, *IPD*, *W*, *WA*, or *U* do not compute as part of the GPA. When an *INC* is replaced by a letter grade, the GPA is recalculated. The cumulative grade point average (CGPA) is the sum of all quality points divided by the sum of NEC averaging credits. NEC Summer School grades applied to programs are computed on the same basis.

### *Grade Changes*

The Registrar and Dean of Students approve grade changes to correct errors in calculation or recording. The instructor submits requests for such changes to the Registrar, using the *Change of Grade* form.

### *Repeated Courses*

Except in specified cases, students may not earn academic credit twice for the same course. They may, however, retake a course for a higher grade. In that event, both grades will appear on the transcript; only the higher grade is calculated in the CGPA. Students may not repeat any class(es) among Conservatory programs that they would not be eligible to repeat within a single program.



## INCOMPLETES

Students unable to complete course requirements as a result of illness, bereavement, or special circumstances may petition for Incompletes; both the instructor and Dean of Students must approve this petition. The transcript will temporarily note an *INC* (for Incomplete). Students who receive Incompletes in classes must complete all work no later than two weeks after the first day of the following semester of attendance; otherwise, a failing grade will be administered by the Registrar.

## ACADEMIC STANDING

### *Dean's List: Bachelor's and Master's Programs*

Students who are registered for full-time study, who complete all attempted credits with minimum semester GPA of 3.70 (for the bachelor's program) or 3.90 (for the master's), and who receive no grades of *U*, *F*, *F\**, *W*, *INC*, *IP*, or *IPD*, qualify for the Dean's List. They may take up to two non-studio credits beyond full-time load in the *next semester* without additional charge. They may not, however, use such credits to accelerate programs (see *Residency Policy*), nor can Dean's List credits be held in reserve for use in a later semester. Students enrolled in the Undergraduate Diploma, Graduate Diploma, Artist Diploma, or Doctor of Musical Arts programs are not eligible for the Dean's List.

Students enrolled full time in the NEC/Tufts program qualify for the Dean's List at both schools if they fulfill the requirements at each institution (3.70 GPA at NEC; 3.40 at Tufts). Those enrolled for 12 or more credits at NEC are eligible for our Dean's List, independent of their standing at Tufts.

### *Satisfactory Academic Progress*

To qualify for continued financial assistance, Conservatory students must maintain satisfactory academic progress. NEC defines satisfactory academic progress as the successful completion of at least 67% of all registered credits for the academic year, as well as successful completion of any promotional evaluation.

At the end of the academic year, the Academic Review Committee considers records to determine whether students have made satisfactory academic progress. Those who have not fulfilled the requirement may be placed on academic probation; they may also forfeit eligibility for financial aid (see *Academic Probation*). The committee considers exceptions in cases of illness, bereavement, or personal circumstances.

### *Academic Probation and Suspension*

Academic Probation provides both a warning and a method of supervision for students whose work has not met NEC's requirements. The Academic Review Committee adjudicates cases of students subject to academic probation, suspension, or dismissal; its decisions appear on transcripts.

The committee places a student on academic probation for:

- 1) a GPA below 2.00 for undergraduates or 3.00 for graduates;
- 2) two or more failing grades;
- 3) failure in studio or IEP;
- 4) *U* (Unsatisfactory) in a promotional; or
- 5) failure to make satisfactory progress.

Students on academic probation may not withdraw from courses; they will meet regularly with their academic advisor or Dean of Students. Students are not permitted to graduate while on suspension or during a semester in which their academic record has placed them on probation; students who are on Academic Probation may not graduate until they have met the conditions necessary to return to good standing. Students who are placed on probation as a result of their final semester's work are not permitted to graduate and must successfully complete at least one credit of work in a course used in GPA calculations during the next semester for which they are registered in order to qualify for "Satisfactory Academic Progress" and thus leave probationary status. The Academic Review Committee may stipulate additional terms required for students to return to good standing.

Students with two consecutive unsatisfactory academic records or two consecutive unsatisfactory promotionals are subject to suspension. Academic Suspension is for one full year, though students may petition the Academic



Review Committee for an early return from suspension under unusual and compelling circumstances. Suspended students must request permission to return from the Academic Review Committee, through their studio department, and from the Dean's Office. Students who receive permission to return from suspension do so on probation and normally do not qualify for financial aid in their first semester. But the committee will consider appeals to allow students to qualify for aid.

Suspended students allowed to return who do not achieve satisfactory academic standing in their first semester are subject to dismissal.

## DISCIPLINARY ACTION

### *Academic Integrity*

Students have an obligation to behave honorably and ethically in carrying out their academic, musical, and personal activities. In conjunction with the Discipline Committee, the Dean of Students will adjudicate issues of academic or personal integrity, including cheating or plagiarism. Penalties range from disciplinary probation to suspension or dismissal.

### *Disciplinary Probation*

The Dean of Students and Discipline Committee are authorized to review student conduct considered detrimental to others or inconsistent with the expectations of NEC. They may recommend a warning, probation, or suspension. For policies and procedures, see the *Student Handbook*.

## POLICY STATEMENTS

(see the *Student Handbook* for additional policy statements)

### *Grievance Policy*

Any student who believes that he or she has been aggrieved by the application of Conservatory policy or other educational decision should first raise the issue with the faculty member or administrator who made the decision in question. Alternatively, the student may raise the issue initially with the chair of the appropriate Department. Any grievance should be raised within thirty days of the action or decision that forms the basis of the grievance. The faculty member, administrator, or chair will respond within ten academic days of receipt of the grievance. If the student is not satisfied with the response by the faculty member, administrator, or chair, he or she may seek further review from the Dean of Students. Such further review should be sought within two weeks of the initial response by the faculty member or administrator or chair. The Dean is located at 241 St. Botolph Street, Room 224, and the telephone number is (617) 585-1310. The Dean will respond within ten (10) academic days of the receipt of the grievance. If the student is not satisfied with the response by the Dean, he or she may, within ten days of the Dean's response, seek a final review from the Provost. The Provost's Office is located at 290 Huntington Avenue, Room 121, and



the telephone number is (617) 585-1305. The Provost will listen to the grievance and conduct an inquiry as he sees appropriate and make a determination within thirty days. The Provost's decision shall be final and binding. The time limits in this policy may be extended by the Conservatory for good reason.

### *Performance and Recording Release Policy*

All concerts presented by New England Conservatory (NEC) performing groups/organizations as part of NEC's academic concert calendar may be audiotaped, filmed, or videotaped. In addition, NEC may engage in commercial audio recording, film, and video projects featuring its performing groups/organizations. NEC reserves all rights to these audio recordings, films, or videotapes (known collectively hereafter as "Recordings"), including the right to broadcast, license, assign, and distribute the Recordings and derivatives thereof in all media, for any purpose and without limitation. All NEC students assign to NEC all copyright and other rights in such performances and Recordings, including any proceeds earned from the commercial distribution or other use of the Recordings. In addition, a student's name and likeness in the published materials associated with these Recordings may be used by NEC and its agents. NEC is released from any claims arising out of the broadcast, commercial distribution, and promotion of these Recordings.

### *Photo Release Policy*

NEC activities and students are often photographed for use in NEC promotional materials and publicity efforts. These photographs may be used in a publication, print ad, direct-mail piece, electronic media (e.g. video, CD-ROM, Internet/World-Wide Web) or other form of promotion. All NEC students release NEC from liability for any violation of any personal or proprietary rights in connection with such use.

## STUDIO

Studio instruction is at the core of the Conservatory education. Students enrolled in four credits of studio can expect 14 scheduled one-hour private lessons each semester. Scheduling for these lessons is the responsibility of the student and instructor. Students must petition faculty for a make-up lesson at least 24 hours prior to missing a scheduled lesson. Consideration will be given to documented emergency circumstances.

### *Studio as Elective Credit*

Students may take up to eight studio credits in the bachelor's program, or four in the master's, to fulfill elective requirements. Graduate Musicology majors may not exceed their studio credit requirement to fulfill electives. Students registering for more than four studio credits in a semester will be charged full tuition, plus the part-time tuition rate for studio beyond four credits.



*Beyond-Degree Studio*

Students who complete all studio requirements, yet remain enrolled in their program, may register for beyond-degree studio (charged at 60% of the studio rate; see *Tuition*). The Conservatory awards grades, but not credit, for beyond-degree studio. String majors who register for beyond-degree studio must also enroll in ensemble.

*Studio Instructor Change Petition*

Students who wish to consider changing studio instructors should begin by consulting their department chair; those studying with the chair should meet with the Provost. The procedure requires careful advising and needs the approval of the student's current and proposed instructor, department chair, and the Provost. Petitions for change of studio instructors should be completed prior to the beginning of the semester; they must be filed by the end of the Add/Drop period.

*Curricular Practical Training*

International students who have been in F-1 visa status for at least nine months may apply for permission to work in the fields of performance, composition, or music teaching as a part of Curricular Practical Training (CPT). Each employment opportunity must be integral to the studio instruction, and must be approved by either the studio instructor or department chair, as well as the Dean of Students. Doctoral students must have approval from the D.M.A. Committee and the Dean of Students. Complete regulations and instructions for CPT are available from the Director of International Student Services.

**CHANGE OF PROGRAM OR MAJOR**

Students who wish to change their program or major should consult their studio instructor, academic advisor, and Dean of Students. They may change programs only with written approval from their studio instructor, department chair, academic advisor, the Dean of Students, and Dean of Faculty. D.M.A. students must get written permission from the Director of the D.M.A. program. Requests for change of program or major must be completed before the beginning of the semester in which the change will go into effect.

**PROMOTIONALS AND GRADUATION RECITALS***Promotionals*

Promotionals are departmental evaluations in students' major area of study; they usually take place after two semesters of studio enrollment. Students perform for their department faculty or present work for faculty review. Those who pass their promotional move up by class year; those who fail are placed on Academic Probation. Candidates for the Graduate Diploma give half or full recitals for promotionals (see *Department Requirements*); those in the doctoral program are not required to give promotionals.

Students may neither drop nor withdraw from promotionals; under exceptional circumstances, though, they may petition the department chair and Dean of Students to have them deferred, using the Promotional Deferral form.

Generally speaking, promotionals may only be deferred for one semester. In extremely rare cases, students seeking a second deferral may petition their studio teacher, department chair, and the Dean of Students, at which time the student's request will be reviewed and considered. Students granted a second deferral will either give the promotional during the semester of enrollment following the second deferral period or fail the promotional. When a deferred promotional request is approved, students drop the promotional and add it for the next semester. A grade of *IPD* appears on the grade report, but no grade appears on the transcript.

### *Graduation Recitals*

Most Conservatory programs require graduation recitals (see *Programs of Study*). In addition, some departments require a student to pass a pre-recital before giving the recital. Pre-recitals, if required, must occur in the same semester as the recital; a new pre-recital must be performed if the recital is postponed.

Students may perform their graduation recitals at any time up to one week before Commencement. Those wishing to give recitals off campus need prior approval from their department chair; they must submit recital tapes. For D.M.A. recital requirements, see *Doctor of Musical Arts*.

## INDEPENDENT STUDY

Independent study provides an opportunity to explore areas of special interest; students work individually with teachers to research topics, meeting at specified intervals (normally at least three times) throughout the semester. Independent Study topics should not duplicate other Conservatory courses. Independent study is not permitted in studio, ensemble, or chamber music. Independent Study petitions must be completed and approved no later than the end of the Add/Drop period.

### *Undergraduate*

Students in the Bachelor's program may petition to earn from one to three credits for each faculty-directed independent study (up to a limit of six credits); those in the Undergraduate Diploma program may request independent study only in music-related subjects. Independent study credit applies to Liberal Arts or elective requirements.

To qualify, an undergraduate must have a minimum CGPA of 3.00 and must submit an independent study petition to the instructor, department chair, academic advisor, Dean of Faculty, and Dean of Students.

### *Graduate*

Graduate students may petition to apply independent study credit only toward elective requirements (up to a limit of two credits). A graduate student must have a minimum CGPA of 3.70 and must submit an independent study

petition to the instructor, department chair, academic advisor, Dean of Faculty, and Dean of Students.

### *Doctoral*

Students in the D.M.A. program may register for Extended-Credit projects. These are independent studies conducted in connection with graduate musicology or theoretical studies courses. They carry one to two credits and must be approved by the instructor and the Director of the D.M.A. program.

## MUSIC HISTORY AND MUSIC THEORY

As part of their degree requirements, Master's candidates must pass the Music History competency and Music Theory competency examinations, given each semester (see Academic Calendar). Students must be present at, and attempt all portions of, these examinations until they fulfill the requirements. They will have opportunities to review results with the faculty. Normally, the Music History exam is offered in October and February. For students who have completed all other requirements for graduation, but who still need to pass the test in order to graduate, an additional opportunity to take the exam is offered in April. However, only students who have attempted the test twice will be allowed to take the exam at this time. The Music Theory exam is only offered in August and January.

### *Music History Competency Examination*

Candidates for the degree M.M. are required to write an essay demonstrating the student's command of the full range of repertoire in their field, preferably chosen from their active repertoire—solo, chamber, or ensemble. (Theory and Composition majors may write on a work they have studied in detail. Jazz and CI majors may write on a recorded performance.) At the beginning of the semester prior to graduation (generally fall term of the second year), each candidate submits via e-mail, to [mhstexam@newenglandconservatory.edu](mailto:mhstexam@newenglandconservatory.edu), the titles of three works from different historical style periods on which he or she is prepared to write. Titles must be received no later than two weeks before the scheduled date of the exam and must include 1) the full and precise names of the composers, 2) the composer's dates, and 3) the full and precise titles of the works. If the list of titles is considered unacceptable by the Music History Department, candidates will be promptly informed and revisions to the list can be made and resubmitted for approval prior to the date of the exam.

(NOTE: Lists of pieces whose composers represent an excessively narrow historical and stylistic range will not be approved. Examples of unacceptable lists of composers: Miles Davis, Bill Evans, Charlie Parker; Johannes Brahms, Franz Liszt, Frederic Chopin. Examples of acceptable lists: Miles Davis, Duke Ellington, Scott Joplin; Johannes Brahms, Serge Prokofiev, Joseph Haydn.) At the time of the exam, which is two hours in duration, one title is chosen from the list by examiners as the topic of the candidate's essay. Precise directions for the essay are available at all times in the Dean's Office, and are posted at various locations throughout the school. Students are urged to familiarize themselves with these directions and study in preparation for the exam. No scores,



notes, or other materials of any kind may be used at the time of the exam. Students for whom English is not the native tongue may use a language dictionary. Use of electronic devices of any sort, including dictionaries, is not permitted. Candidates whose essays are judged unacceptable may retake the exam at the next scheduled time by resubmitting a list of works to the e-mail address above. The same list of pieces may be resubmitted for the second exam, but there is no guarantee that the student will be able to write on the same piece.

### *Music Theory Competency Examination*

The theory exam tests students' skills in hearing, analysis, and sight-singing. (The sight-singing section of the exam is only advisory in 2006-07.) The hearing section consists of dictation of intervals, an unaccompanied tonal melody, and basic tonal chord progressions. The analysis section examines knowledge of musical structure, especially its formal and tonal aspects; students respond to this section of the exam with written English prose, as well as with familiar analytical terminology and labels.

Students must pass both the Hearing and Analysis parts of this exam before they may enroll in any Music Theory course. They are required to take the examination each time it is offered until they pass it. Those who do not wish to meet the requirement by testing may enroll in the year-long, non-credit Graduate Remedial Music Theory class, for a fee (see Tuition and Fees). Passing this class is equivalent to passing the competency examination.

### *Off-Site Examinations*

Master's students may petition to take either the Music History or Music Theory examination off-site. Those wishing to do so must file written requests with their academic advisor no later than four weeks before the scheduled exam date.

Only students who have completed all other degree requirements and who reside out of state qualify for off-site exams (see Petition for Off-Site Examinations). There is a fee (see Tuition and Fees).

## CROSS-REGISTRATION

### *Undergraduate*

Conservatory students may enroll in classes taught at Northeastern University, Simmons College, and Tufts University (though not at the School of the Museum of Fine Arts through Tufts), applying such credits to their programs. Students cross-register for no more than two semesters, in courses that do not duplicate NEC offerings. Students whose native language is not English must have achieved a minimum TOEFL score of 540, completed both semesters of ESL I, or passed the NEC Test of English Proficiency to cross-register. Those selecting courses at Northeastern must first receive permission from NEC's Registrar and academic advisor, then from Northeastern's Registrar. Those selecting courses at Simmons or Tufts must first receive prior permission from NEC's Dean of Students, then from the course instructor and Dean at the second institution.



Students who register for cross-registration through NEC but do not matriculate into a class at the second institution must either drop or withdraw from the NEC cross-registration indicated on their course listing for the semester. Students who fail to do so prior to the deadline for withdrawing from classes will receive a WA on their NEC transcript for the cross-registration course and will lose cross-registration privileges.

### *Graduate*

Conservatory students may take graduate music courses at Tufts University and apply such credits to their programs. Generally, students may cross-register for no more than one semester, and may elect only courses that do not duplicate NEC offerings. Students must first receive permission from NEC's Dean of Students, then from the course instructor and Dean at Tufts.

Students who register for cross-registration through NEC but do not matriculate into a class at the second institution must either drop or withdraw from the NEC cross-registration indicated on their course listing for the semester. Students who fail to do so prior to the deadline for withdrawing from classes will receive a WA on their NEC transcript for the cross-registration course and will lose cross-registration privileges.

## BACHELOR OF MUSIC DOUBLE MAJOR

Bachelor's Degree candidates who wish to apply for a double major, combining performance with Music History or Music Theory, may do so at the end of their second year. Those wishing to combine two performance areas (or a performance area and composition) may apply to do so at the end of their first year. The double major requires approval from both department chairs, the academic advisor, and the Provost. Students who receive permission to pursue the double major must be in residence for five full-time years; they will be charged additional tuition for such programs (see *Tuition and Fees*). However, if a student is able to complete the requirements of both degrees in four full-time years, and has a GPA of at least 3.70 at the end of the junior year, he or she may request a waiver of the five-year requirement. A waiver of the five-year residency requirement requires approval of the Dean of Students, the chairs of both majors, and the Dean of Faculty.

## NEC/TUFTS UNIVERSITY FIVE-YEAR DOUBLE DEGREE PROGRAM

Students who wish to combine degree studies in music and liberal arts may apply to the NEC/Tufts University five-year double degree program, which awards the Bachelor of Music degree from NEC and the Bachelor of Arts (or Science) degree from Tufts. Tufts offers double-degree students the opportunity to major in any area except music and engineering.

Such students must earn a minimum of 82 credits at NEC and 24 credits (including foundation, distribution, and concentration requirements) at Tufts. In designing their program schedules, students consult with academic advisors

at both institutions. They must complete all requirements at both institutions to qualify for either degree, and the degrees must be awarded simultaneously.

Students transferring from other institutions are not accepted into this program. Students wishing to end participation in the program may complete studies at either institution.

## JOINT FIVE-YEAR BACHELOR OF ARTS AND MASTER OF MUSIC PROGRAM AT HARVARD UNIVERSITY AND NEW ENGLAND CONSERVATORY

Students accepted by both Harvard College and the New England Conservatory may enter a joint five-year program leading to the A.B. at Harvard and the M.M. at the New England Conservatory. Students will pursue the A.B. curriculum at Harvard and take studio instruction each semester at NEC. In the fourth year of study, students will complete all requirements for the A.B. degree at Harvard while beginning to fulfill NEC's M.M. degree requirements. Students will receive the M.M. degree from New England Conservatory after successful completion of the fifth year of study. Further information about this program is available from the Head Tutor of the Department of Music at Harvard University and the Dean of Students at the New England Conservatory of Music.

The program is open to high school students who apply to both institutions through their normal admissions process. Applicants to the joint program will be expected to audition at NEC and for the NEC faculty member(s) with whom they wish to study. Students may be admitted to the joint program as freshmen in composition and any performance area supported by NEC. (NEC's M.M. degree programs in Orchestral Conducting, Wind Ensemble Conducting, Choral Conducting, Collaborative Piano, and Vocal Pedagogy require significant presence at NEC in the first year of M.M. study [fourth year of A.B. program] and may not be appropriate for some students.)

Application to the program as a Theory major will take place in the course of the sophomore year at Harvard. Admissions will be made at the end of the academic year, to commence the following term.

## SECOND MASTER OF MUSIC DEGREE

Graduate students who have completed a first Master's may earn a second Master of Music degree. At the end of their first year, students interested in pursuing this second Master's should consult with their Academic Advisor, then submit a proposed curriculum for approval by the department chair, Dean of Faculty, Dean of Students, and Provost. Pursuing a second Master's degree involves a formal approval process. See the Academic Advisor for details.

The program requires at least two additional full-time semesters. Students must take all courses for the first major and any additional courses required for the second. Students hoping to earn a second Master's degree should anticipate

enrolling in four additional semesters of studio; however, they may petition for permission to meet their requirements with only two more. Such petitions will only be considered when the two fields of study are closely related. Furthermore, such petitions require the approval of the new department chair, Academic Advisor, Dean of Students, and Provost. Under no circumstances may a student enroll in two studios in the same field simultaneously.

## GRADUATION REQUIREMENTS

Students graduate when they have satisfactorily completed all program requirements.

To qualify for graduation, a degree/diploma candidate will:

- 1) see the academic advisor for a graduation review;
- 2) complete and file an intent to graduate form by the stipulated deadline (see *Academic Calendar*);
- 3) complete all degree requirements, including courses, promotionals, recitals, theses and final projects, non-credit requirements, courses transferred from other school(s), and degree examinations (for D.M.A. requirements, see *Doctor of Musical Arts*);
- 4) achieve a minimum CGPA of 2.00 (undergraduate) or 3.00 (graduate);
- 5) complete all grades of Incomplete or In Progress;
- 6) meet all obligations, including the return of books, instruments, and music to respective libraries;
- 7) pay any fees, tuition, fines, or emergency loans;
- 8) complete an exit interview with the Financial Aid Office;
- 9) complete the final semester of registered coursework with Satisfactory Academic Progress.

Students on Academic or Disciplinary Probation may not graduate until they have fulfilled the terms of probation.

NEC expects master's candidates to complete all degree requirements within five years of matriculation; doctoral students, within seven years.

Students with one outstanding degree requirement (such as one class, one competency exam or one recital) may petition the Dean of Students for permission to participate in Commencement Exercises. The studio teacher may be consulted if the outstanding degree requirement is a recital. DMA candidates may only participate in Commencement Exercises when all requirements are fulfilled.

## GRADUATION HONORS AND AWARDS

### *Academic Honors*

Faculty Council awards Academic Honors to degree candidates who achieve a cumulative grade point average of 3.70 (undergraduates) or 3.85 (graduates).

### *Distinction in Performance*

In consultation with departments, Faculty Council recognizes outstanding achievement in performance by awarding Distinction in Performance to degree and diploma candidates (excluding D.M.A. and Artist Diploma).

### *George Whitefield Chadwick Medal*

Faculty Council awards the George Whitefield Chadwick Medal to a graduating bachelor's degree student whose record of achievement has been distinguished by superior accomplishment in the major field, supplementary studies, extracurricular activities, and citizenship.

### *Gunther Schuller Medal*

Faculty Council awards the Gunther Schuller Medal to a graduate degree or diploma candidate who has made extraordinary contributions to the life of the Conservatory.

### *Pi Kappa Lambda*

NEC's chapter of Pi Kappa Lambda, the national music honor society, inducts a small number of graduating students each year, on the basis of extraordinary musical and personal achievement. Pi Kappa Lambda also sponsors an annual scholarship competition for returning third- or fourth-year undergraduates, graduate students, and Artist Diploma candidates.

## PRESIDENTIAL SCHOLARS

The Presidential Scholar awards, NEC's most prestigious scholarships, are given to students who exhibit exceptional ability and potential as performers. They are awarded at the President's Convocation in alternate years.

John Moriarty Presidential Scholars Fund  
 Edward Hyde Cox Presidential Scholars Fund  
 Joan and Henry Wheeler Presidential Scholars Fund  
 Abraham Skernick Memorial Presidential Scholars Fund  
 Wendy Shattuck Presidential Scholars Fund  
 Francis W. Hatch Presidential Scholars Fund  
 Emma V. Lambrose Presidential Scholarship  
 Charlotte F. Rabb Presidential Scholars Fund  
 Edward P. and Margaret Richardson Presidential Scholars Fund  
 Laurence Lesser Presidential Scholars Fund  
 Carol T. and Robert P. Henderson Presidential Scholars Fund  
 Helena Foundation Presidential Scholars Fund



## ACADEMIC RECORDS

The Registrar's Office issues official transcripts, which bear the notation *Official Transcript*, the College seal, and the Registrar's signature. In response to written requests (which must be dated and signed by the student), the Registrar's Office will send transcripts to designated institutions or issue them to students in sealed envelopes (if the seal is broken, they will be considered invalid). Unofficial transcripts, bearing the notation *Unofficial Transcript; not valid for transfer*, are issued to students for their own use. There is no charge for the first official or unofficial transcript (for subsequent charges, see *Tuition and Fees*). The Registrar's Office will not release transcripts or degrees for students whose accounts are in arrears.

NEC recognizes students' right to examine their educational records and control access by others in accordance with the family education Rights and Privacy Act (FERPA), passed by the U.S. Congress in 1974. Copies of NEC's FERPA policy are available in the Registrar's Office.

## THE NEW ENGLAND CONSERVATORY WRITING CENTER

The New England Conservatory believes that one essential quality of the professional musician is his/her ability to communicate coherently and cogently in speech and writing. As a result, the Conservatory has developed a Writing Center, a one-on-one tutorial service designed to assist undergraduates, graduate students, and staff in the writing of course papers, theses, and professional tasks (application essays, resumes, cover letters, etc.).

## PERFORMANCE OUTREACH

The Performance Outreach program at New England Conservatory offers students the opportunity to perform at partnering schools, senior facilities, hospitals, museums, and other cultural institutions throughout the greater Boston community. The program is designed to provide undergraduate and graduate students with performance skills that are integral to a career in music in the 21st century, through outreach training workshops, masterclasses with guest educators, and ongoing evaluation of all programs. The outreach program is open to both individual students and chamber ensembles, and outreach performances take place throughout the school year. Students who are interested in a more intensive outreach experience may apply for an individual Performance Outreach Fellowship or the Performance Outreach Fellowship Ensemble program.



# HEALTH SERVICES AND RESIDENCE HALL INFORMATION

## HEALTH SERVICES

The Commonwealth of Massachusetts requires all students to enroll in qualifying student health insurance plans (Q-SHIPs). Therefore, NEC has arranged for its students to participate in a two-part student health services program: primary care, provided by Beth Israel Deaconess Medical Center at New England Conservatory; and student health insurance, administered by Koster Insurance Agency. This plan covers basic accident and sickness benefits for a 12-month period, and meets or exceeds all Massachusetts Q-SHIP requirements. The Conservatory mails a full description of coverage to all students; additional copies are available in the Business Office, Dean's Office, and Office of Student Life.

### *NEC Health And Counseling Center*

Located in Room 112 of the St. Botolph Building, the NEC Health and Counseling Center provides primary care, laboratory tests, access to limited specialty clinics, and mental health treatment.

### *Beth Israel Deaconess College Health Program*

NEC offers in-house health services for a fee, provided by the Beth Israel Deaconess Medical Center; a teaching hospital affiliated with Harvard University. The Health Center is open Monday through Friday from 10:00 am to 4:00 pm. NEC requires all Residence Hall students to participate in this program; students not living in the Residence Hall are encouraged to join. Call 617-585-1284 for appointments.

### *NEC Counseling Center*

NEC offers students an in-house Counseling Center free of charge. Students may use the Counseling Center to address a wide range of concerns, including performance anxiety, personal or professional identity, self-esteem, relationships, depression, anxiety, and substance abuse. Visits are confidential. Call 617-585-1398 for appointments.

### *Koster Health Insurance*

Students who enroll in the Conservatory-sponsored insurance program must enroll in the Beth Israel Deaconess College Health Program. Those who subscribe to the Beth Israel Deaconess College Health Program, however, need not necessarily enroll in the Koster Insurance program. Any student who



demonstrates comparable insurance coverage may waive the insurance, provided he or she completes the on-line waiver at [www.kosterweb.com](http://www.kosterweb.com) on or before August 15, 2006. After that date, NEC will enroll all students who have not waived the Koster Health Insurance program, in both the Koster Insurance and Beth Israel programs.

Students are responsible for making sure that their health insurance complies with Massachusetts State Law. The web site for compliance standards is <http://www.state.ma.us/dhefp>. For further information, students should contact the Business Office, Dean's Office, or Office of Student Life.

All international students are required to enroll in the New England Conservatory Student Health Insurance Plan unless they are enrolled in a U.S.-based insurance plan.

### *Leave of Absence Coverage*

Students who have paid the insurance premium and who take a leave of absence from NEC will be covered through the remainder of the coverage period (see *Leave of Absence Policy*).

### *Medical Records*

Prior to registration, students must submit the medical information required by federal and Massachusetts regulations, including proof of immunization. Please see Office of Student life for more information.

## CONSERVATORY RESIDENCE HALL

### *Housing Contract*

The Conservatory Residence Hall provides double rooms, with a small number of single rooms and suites, to full-time students enrolled at the Conservatory. All undergraduates, including transfer students, must live in the Residence Hall during their first year at the Conservatory, unless they are:

- 1) living at home with parent(s);
- 2) 21 years of age or older;
- 3) married.

### *Regulations*

- 1) The Residence Hall contract is binding for the full academic year.
- 2) The Residence Hall \$500 deposit secures a room, as space is available. This deposit is refundable following an acceptable inspection at the end of the year. The cost of damages incurred by students, either individually or collectively, however, will be subtracted from it. The deposit may also be refunded should a student decide, on or before June 15, not to reside in the Residence Hall.



- 3) The full Health Services fee is due August 1.
- 4) Rooms will be assigned as the Office of Student Life receives reservations and deposits.
- 5) All resident students are on the meal plan. The current meal plan is a declining balance plan which works just like a Debit Card. Students on the meal plan receive \$950 dining points per semester. Each time you make a purchase, the total is deducted from your balance. Your balance will carry over from the Fall semester, into the Spring Semester. However, at the end of the academic year all remaining Dining Dollars are void.  
  
Non-resident students, faculty and staff are able to pay cash, or place money onto their NEC ID to use in Bistro 33.
- 6) NEC reserves the right to refuse, suspend, or cancel the Residence Hall Agreement without refund in cases of students whose behavior is detrimental to the interests of students or the community.
- 7) Residents who withdraw from NEC must follow Conservatory procedures (see *Change in Status Policy*); however, the time period will begin on the day the Residence Hall opens, rather than on the first class day.

### ***Resident Assistants***

Six Resident Assistants serve as advisors and counselors for residential students. They work closely with the Office of Student Life on programming, events, and activities.

### ***Vacation Policy***

During Thanksgiving and spring vacations, the Residence Hall remains open, though there is no meal service. The Residence Hall closes for winter vacation.



# FINANCIAL INFORMATION

Tuition and fees cover only part of the cost of educating NEC students. The balance is met by funds, gifts, and bequests. NEC makes every effort to assist students through scholarships and other financial aid; government funds are also available for those who qualify.

## TUITION

The Conservatory expects students to be full-time (for status definitions, see *Credit Loads and Enrollment Status*).

### *Bachelor of Music, Undergraduate Diploma, Master of Music, Doctor of Musical Arts*

*Full-time tuition* (academic year) \$29,000

#### *Part-time tuition\**

Studio per semester (4 credits)	\$ 7,250
Undergraduate course credit hour	\$ 950
Graduate course credit hour	\$ 1,900

#### *Non-credit*

Beyond-degree studio per semester (4 credits)	\$ 4,350
Beyond-degree studio per semester (2 credits)	\$ 2,180
(see <i>Beyond-Degree Studio</i> )	
Graduate Remedial Theory Class (per semester)	\$ 500

### *Graduate Diploma*

*Full-time tuition* (academic year) \$23,200

*Part-time tuition\** (see Master's tuition)

### *Special Students*

*Studio* (per semester) \$ 7,250

## RESIDENCE HALL ROOM AND BOARD

(includes two meals a day, seven days a week)

Double Room	\$11,089
Suite	\$15,989
Single Room	\$14,989
Deluxe Single	\$15,489

## FEES

*Preliminary Fees*

Application and audition <sup>1</sup>	\$ 100
Application for additional NEC degree program <sup>1</sup>	\$ 50
Special student application <sup>2</sup>	\$ 150

*Deposits*

Residence Hall reservation <sup>3</sup> & damage deposit <sup>4</sup>	\$ 500
Tuition deposit for new students <sup>1</sup>	\$ 500

*General Fees*

Student activities and services	\$ 300
Continuance (per semester) <sup>5</sup>	\$ 150
Administrative deactivation fee <sup>6</sup>	\$ 50
Reactivation fee <sup>6</sup>	\$ 50
Course audit <sup>7</sup>	\$ 400
Building Access Fee (per semester) <sup>8</sup>	\$ 750
Concert hall fee <sup>9</sup>	\$ 250
Off-Site Graduate Examination (per exam)	\$ 200
Electronic Music Studio <sup>10</sup>	\$ 150
Late registration	\$ 150
Late tuition payment	\$ 300
Priority practice rooms (per year):	\$ 130
Collaborative Piano, Piano, Harpsichord,	
Jazz Piano, CI Piano, Percussion,	
Jazz Percussion	
Transcript request <sup>11</sup>	\$ 10
Dossier request	\$ 15
Copies of student records	\$ 10

*Health Services*

NEC Health Insurance, individual plan <sup>12</sup> (includes NEC Health Center) [Family plan available for insurance portion]	\$ 1,791
NEC Health Center (without Insurance <sup>13</sup> )	\$ 430

\*Students may enroll part-time only with prior permission  
from the Dean of Students (see *Residence Policy*).

## FOOTNOTES

- 1) Nonrefundable.
- 2) Refundable if course/studio is unavailable.
- 3) Refundable if the Office of Student Life receives written confirmation of cancellation by June 15.
- 4) Refundable upon vacating the room after an acceptable inspection.
- 5) Charged each semester to students who are matriculated but not registered



for any credit-bearing activity; includes library privileges. Not charged to students on leave of absence. This fee does not include practice room privileges.

- 6) The Administrative Fee is charged to students who leave active status without notifying the Conservatory. The Reactivation fee is charged to all students returning from inactive status or suspension.
- 7) See *Auditing*.
- 8) Charged after all credit-bearing requirements are completed; allows students to use practice room facilities, but not concert halls.
- 9) Charged after all credit-bearing requirements are completed; allows students to use concert halls for one required recital and one dress rehearsal. Does not allow students to use any other facilities, including practice rooms.
- 10) Charged to students registered for any electronic music course.
- 11) See *Academic Records*.
- 12) Massachusetts law requires U.S.-based insurance for all students. This fee includes NEC-sponsored Koster Health Insurance and the NEC Health Center. NEC student insurance may not be purchased separately; those who demonstrate comparable coverage prior to August 1 may petition to waive insurance portion.
- 13) Required of Residence Hall students; available to off-campus students either alone or as part of NEC Health Insurance Services.

## PAYMENTS

### *Fall semester, due August 1*

- Half tuition
- Half room-and-board
- Full health services (nonrefundable)
- Half practice room fee (see *Fees*)
- Full student activities and services fee

### *Spring semester, due December 15*

- Half tuition
- Half room-and-board
- Half practice room fee
- Health services
- Full student activities and services fee (for January matriculants)

Veterans must also make arrangements for payment by these dates.

A \$300 late payment fee is charged on all delinquent accounts.

## PAYMENT PLANS

Since some students prefer to pay tuition and fees in equal installments over the academic year, NEC has made arrangements with several commercial firms for such payment on a monthly basis. Tuition and Residence Hall deposits are excluded from these payments. For further information, please contact the Business Office.

## VETERANS

The following programs of study are approved by the Massachusetts Board of Regents of Higher Education for payment to veterans eligible to receive training benefits under Chapters 32, 34, 35, and 36 of Title 38 of the Mass. General Laws, and by the Veterans Administration under the provisions of Chapter 31 of Title 38: Bachelor of Music (four-year and double-major five-year programs), NEC/Tufts University Five-Year Double Degree, Undergraduate Diploma, and Master of Music. To be eligible for full-time benefits, undergraduates must register for a minimum of 12 semester credits; graduates must register for a minimum of 8 semester credits. Eligible veterans must file appropriate forms each semester with the Registrar.

## REFUND POLICY

The Conservatory uses federal guidelines to determine refunds for new and returning students, as assessed by the Financial Aid Office and disbursed by the Business Office. New and returning students who petition the Dean's Office in writing by noon on the dates below are eligible for refunds (as stipulated: see *Tuition and Fees*).

Refund	Fall 2005	Spring 2006
100%	through 6 September	through 16 January
90%	through 18 September	through 29 January
75%	through 2 October	through 12 February
50%	through 27 October	through 14 March

After completing 50% of the term, students will be responsible for all tuition and fees. Continuing students who leave active status without notifying the Dean's Office are subject to an administrative fee.

For further information, see the Financial Aid Office's *Financing Your Education*.

## FINANCIAL AID

NEC awards financial aid, including scholarships, loans, grants, and student employment, on the basis of financial need, musical ability, and satisfactory academic progress. NEC participates in all Title IV Federal Student Aid Programs, awarding funds such as Federal Pell Grants (for undergraduates only), Federal Supplemental Educational Opportunity Grants (for undergraduates

ates only), state grants (for undergraduates only), Federal Perkins Loans, Federal Stafford Loans (subsidized and unsubsidized), Federal PLUS Loans, and the Federal College Work-Study Program.

Students and parents applying for financial assistance of any kind must complete the NEC Application for Financial Aid. Additionally, all students who are U.S. citizens or permanent residents and who have a social security number and/or alien registration number are encouraged to file the FAFSA for federal financial aid determination. The FAFSA assists the Financial Aid office in determining a student's financial need and confirming his or her eligibility to participate in student aid programs. The information provided on the FAFSA is used to calculate an Expected Family Contribution (EFC), using a federal needs analysis formula that has been approved by the United States Congress.

All financial aid recipients, including those receiving only NEC funding, must re-apply for financial aid on an annual basis. Students who are meeting NEC's academic standards, are registered, apply for financial aid on time, and remain in relatively the same financial situation will be eligible for renewal of the initial financial aid package. Students remain eligible for renewal for as long as they are working toward the same degree/diploma and are enrolled at least half time. Students must be enrolled full-time in order to receive NEC scholarship/merit funding.

## POLICIES

Federal law and NEC rules require that students receiving aid make satisfactory progress toward their degrees (for further information see *Satisfactory Academic Progress*).

### Application Procedures

Students must submit the following materials to the NEC Financial Aid Office. Late applications will be considered on a funds-available basis.

#### *U.S. Citizens and Eligible Non-Citizens (e.g. Permanent Residents)*

NEC Application for Financial Aid (available in the NEC Financial Aid Office). New students must file by December 1, while returning students must file by February 1. **The Free Application for Federal Student Aid (FAFSA).** New and returning students should file by February 1 for maximum consideration. Some federal aid applicants will be selected for income verification. These applicants must complete a worksheet and provide a signed copy of their 2005 Federal Income Tax Return, including all W2 forms and schedules. Undergraduates must also submit a signed copy of their parents' 2005 Federal Income Tax Return.

*International Students*

NEC Application for Financial Aid ( available in the NEC Financial Aid Office). New students must file by December 1, while returning students must file by February 1.

## Federal Programs: U.S. Citizens and Permanent Residents

*Federal Pell Grant (Undergraduates Only)*

The Federal Pell Grant program is a federally funded, need-based grant that does not have to be repaid. Eligibility is determined by the federal government and the fund is offered to students with exceptional need who have not previously earned a bachelor's degree.

*Federal Supplemental Educational Opportunities Grant (FSEOG) (Undergraduates Only)*

FSEOG is a federally funded, need-based grant that does not have to be repaid. Federal funding for SEOG is extremely limited. These awards range from \$500 to \$4,000 a year and are offered only to students with exceptional financial need, typically Pell Grant recipients.

*Federal Perkins Loans*

The Federal Perkins Loan is a low-interest federal loan program for students with exceptional financial need. The maximum loan amount is \$4,000 for undergraduates and \$6,000 for graduate students. Repayment of principal, plus 5.00% simple interest per year, begins nine months after the student ceases to be enrolled at least half time at an eligible institution.

*Federal Stafford Loans (Subsidized and Unsubsidized)*

The Federal Stafford Loan is a fund awarded to students that must be repaid. The Financial Aid Office awards Stafford loans in accordance with Title IV Federal Financial Aid regulations. Repayment begins 6 months after the student ceases to be enrolled at least half time.

*Federal PLUS Loans*

The Federal PLUS loan program allows graduate students as well as the parents of dependent, undergraduate students to borrow up to the cost of education less any other financial aid. Repayment typically begins 60 days after the loan disburses.

*Federal College Work-Study*

The Financial Aid Office awards Federal Work-Study in accordance with Title IV Federal Financial Aid regulations to students who demonstrate financial need. Federal Work-Study is a fund that is not directly credited to a student's term-bill account. These funds are earned by the student and paid directly to the student in the form of a bi-weekly paycheck. New students who wish to participate in the Federal Work-Study program are encouraged to attend the



Entrance Counseling/Student Employment session during fall orientation. Jobs average 8 to 15 hours a week, payable at the minimum wage or higher. Eligible students are responsible for locating their own on-campus employment; we recommend using the job placement listings published by the Financial Aid Office. Neither employment nor the amount of eligibility is guaranteed.

Student Aide is a program for international students and others who are not eligible for Federal College Work-Study but still wish to work on-campus. Earnings from Student Aide positions are not directly credited to a student term-bill account these funds are earned by the student and paid directly to the student in the form of a bi-weekly paycheck. Eligible students are responsible for locating their own on-campus employment. Employment is not guaranteed.

## State Programs

State Grants are awards issued by the state in which the student permanently resides. To be considered, students must respond to the FAFSA questions regarding student state of residence, state of issue for driver's license, and parent state of residence (if applicable).

## Beneficent Society Loans (*Graduate Students Only*)

The Beneficent Society awards No-Interest Loans to a limited number of graduate students with demonstrated financial need. Loans are granted interest-free with the understanding that, upon graduation or withdrawal, the recipient will repay the loan according to reasonable repayment plan. The repayments allow for continued availability of these funds to other eligible students.

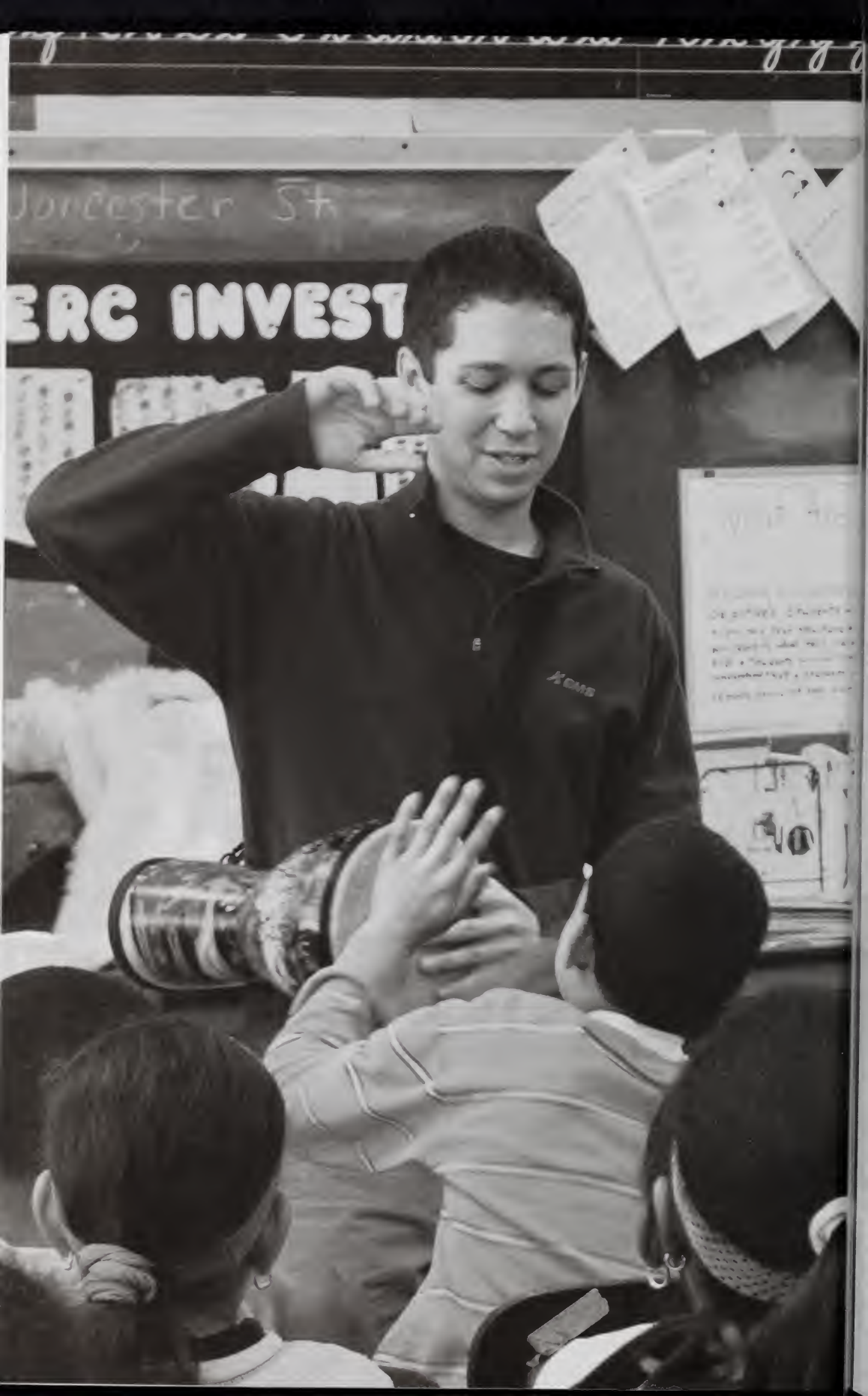
## Private Educational Loans

The NEC Financial Aid Office has selected a variety of alternative/private loan programs for students to consider. Students and/or their families may borrow up to the cost of education, less any financial aid.

## Return of Title IV Funds

A pro-rated refund calculation will be applied to federal student aid recipients at NEC who become inactive or stop attending classes before 60% of the semester has passed. Title IV (federal financial aid) refunds will be calculated according to the number of days the student has attended classes, or the date in which he/she became inactive, divided by the total number of days in the semester up to 60%. NEC and the student will be required to return to the federal aid programs the amount of aid received that was in excess of the aid earned for the time period the student was enrolled.

For students with NEC funding who go inactive before 60% of the semester is completed, all NEC funding will be removed from the student's overall financial aid award. Upon re-entry, students will be reconsidered for NEC funding on a funds-available basis.



# UNDERGRADUATE PROGRAMS OF STUDY

## BACHELOR OF MUSIC

The undergraduate curriculum provides extensive training in students' majors, comprehensive instruction in music theory and music history, and an introduction to liberal arts disciplines.

Degree programs may be pursued in the following majors:

Bassoon	Music History
Clarinet	Music Theory
Composition	Oboe
Contemporary Improvisation	Percussion
Double Bass	Piano
Euphonium	Saxophone
Flute	Trombone
Guitar	Trumpet
Harp	Tuba
Historical Performance	Viola
Horn	Violin
Jazz Studies	Violoncello
Concentration in Composition	Vocal Performance
Concentration in Performance	

In addition to degree programs, undergraduates may also pursue a Music-in-Education Concentration.

BRASS	CREDITS
Trumpet, Horn, Trombone, Euphonium, Tuba	
Studio (4 credits per semester) .....	32
PRCBR 100	
Brass .....	4-8
PRCBR 340T (4 semesters)	
PRCBR 150T* or 120T* or 140* or 170T	
Music Theory .....	21
THYU 101-102, 106 (9 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
Music History .....	10
MHST 111 (2 credits)	
Electives (8 credits)	
Liberal Arts .....	21
LARTS 111, 221 (4 credits)	
Electives (17 credits)	
Interdisciplinary Studies .....	1
INT 333 (third year)	
Ensemble .....	8
ORCH 110	
Chamber Music* .....	2
CHM 120	
Liberal Arts, Music History, Music Theory Electives .....	6
Free Electives .....	9-13
Total Credits .....	118
<i>Trumpet majors: participation in Trumpet Class for four semesters (PRCBR 150T);</i>	
<i>Horn majors: participation in Horn Class for four semesters (PRCBR 120T);</i>	
<i>Trombone majors: participation in Trombone Class for four semesters (PRCBR 140);</i>	
<i>Tuba majors: participation in Tuba Class for four semesters (PRCBR 170T).</i>	
<i>*PRCBR 150T, PRCBR 120T, PRCBR 140 or PRCBR 170T may substitute for one semester of Chamber Music</i>	
<b>Additional Requirements</b>	
1) Promotional at the end of the first, second, and third years (PRCBR 195, 295, 395)	
2) Pre-recital and recital in fourth year (PRCBR 499)	



COMPOSITION	CREDITS
Studio (4 credits per semester) .....	32
CMP 100 .....	
Composition .....	20
CMP 132 (first year)	
CMP 411T-412T* (second year)	
CMP 461T-462T (third year)	
CMP 515-516 or 517-518 (third year)	
CMP 443T-444T (fourth year)	
Music Theory .....	21
THYU 101-102, 106 (9 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
Music History .....	10
MHST 111 (2 credits)	
Electives (8 credits)	
Liberal Arts .....	21
LARTS 111, 221 (4 credits)	
Electives (17 credits)	
Interdisciplinary Studies .....	1
INT 333 (third year)	
Ensemble** .....	4
Class Instruction .....	2
from: PNO 130, VC 161-162, 261-262	
Liberal Arts, Music History, Music Theory Electives .....	6
Free Electives .....	1
Total Credits .....	118

\*For CMP 411T, the prerequisite of THYU 207-208 is waived

\*\*CHOR 110, or other ensemble as determined by applied instrument/voice, with approval of department chair and Ensemble Director

#### Additional Requirements

- 1) Promotional at the end of the first, second, and third years (CMP 195, 295, 395)
- 2) If the third-year promotional is not passed, an additional review is required during the fourth year (CMP 490)

CONTEMPORARY IMPROVISATION	CREDITS
Studio (4 credits per semester).....	32
CI 100 or as assigned	
Improvisation .....	12
CI 181T-182T, 283T-284T, 385T-386T	
Music Theory .....	15
THYU 101-102, 106 (9 credits)	
THYU 207-208 (6 credits)	
Music History .....	10
MHST 111 (2 credits)	
Electives (8 credits)	
Liberal Arts .....	21
LARTS 111, 221 (4 credits)	
Electives (17 credits)	
Interdisciplinary Studies .....	1
INT 333 (third year)	
Ensemble .....	8
CI 110	
Liberal Arts, Music History, Music Theory Electives .....	6
Free Electives .....	13
Total Credits .....	118
<b>Additional Requirements</b>	
1) Promotional at the end of the first, second, and third years (CI 195, 295, 395);	
students submit a tape of two pieces and a paper outlining the year's progress and plans for the future	
2) Recital in fourth year (CI 499)	

GUITAR	CREDITS
Studio (4 credits per semester).....	32
STR 100	
Strings.....	4
STR 283T-284T (second year)	
STR 383T-384T (third year)	
Music Theory.....	21
THYU 101-102, 106 (9 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
Music History .....	10
MHST 111 (2 credits)	
Electives (8 credits)	
Liberal Arts .....	21
LARTS 111, 221 (4 credits)	
Electives (17 credits)	
Interdisciplinary Studies .....	1
INT 333 (third year)	

Ensemble .....	6
CHOR 110 (4 semesters)	
STR 110 (2 semesters)	
Chamber Music .....	4
CHM 120 or STR 140T	
Liberal Arts, Music History, Music Theory Electives .....	6
Free Electives .....	13
Total Credits .....	118

#### Additional Requirements

1) Promotional at the end of the first, second, and third years (STR 195, 295, 395)

2) Pre-recital and recital in fourth year (STR 499)

HARP	CREDITS
Studio (4 credits per semester) .....	32
WW 100	
Music Theory .....	21
THYU 101-102, 106 (9 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
Music History .....	10
MHST 111 (2 credits)	
Electives (8 credits)	
Liberal Arts .....	21
LARTS 111, 221 (4 credits)	
Electives (17 credits)	
Interdisciplinary Studies .....	1
INT 333 (third year)	
Ensemble .....	8
ORCH 110	
Chamber Music .....	2
CHM 120	
Liberal Arts, Music History, Music Theory Electives .....	6
Free Electives .....	17
Total Credits .....	118

#### Additional Requirements

1) Promotional at the end of the first, second, and third years (WW 195, 295, 395)

2) Pre-recital and recital in fourth year (WW 499)

HISTORICAL PERFORMANCE	CREDITS
Studio (4 credits per semester) .....	32
HP 100	
Music Theory .....	21
THYU 101-102, 106 (9 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
Music History .....	10
MHST 111 (2 credits)	
Electives (8 credits)	
Liberal Arts .....	21
LARTS 111, 221 (4 credits)	
Electives (17 credits)	
Interdisciplinary Studies .....	1
INT 333 (third year)	
Ensemble .....	8
HP 110	
Liberal Arts, Music History, Music Theory Electives .....	6
Free Electives .....	19
Total Credits .....	118
Additional Requirements	
1) Promotional at the end of the first, second, and third years (HP 195, 295, 395)	
2) Recital in fourth year (HP 499)	





JAZZ STUDIES	CREDITS
Studio (4 credits per semester) .....	32
JS 100 or as assigned by department	
Jazz Studies* .....	14
JS 263-264, 368, 378, 473T-474T	
CI 283T or JS 483T	
Music Theory .....	15
THYU 101-102, 106 (9 credits)	
THYU 207-208 (6 credits)	
Music History .....	10
MHST 111 (2 credits)	
MHST 251 or 252	
as assigned by department (2 credits)	
Electives (6 credits)	
Liberal Arts .....	21
LARTS 111, 221 (4 credits)	
Electives (17 credits)	
Interdisciplinary Studies .....	1
INT 333 (third year)	
Small Jazz Ensemble** .....	8
JS 110	
Liberal Arts, Music History, Music Theory Electives .....	6
Free Electives .....	11
Total Credits .....	118

\*Placement by exam; CI 181T-182T may also be required

\*\*Not required for Jazz Composition; credits not earned in ensemble are earned as electives; Large Jazz Ensemble may also be required

#### Additional Requirements

- 1) Promotional at the end of the first, second, and third years (JS 195, 295, 395)
- 2) Written exam may be included as part of the third-year promotional
- 3) Recital in fourth year for Jazz Performance majors (JS 499); Portfolio Review in fourth year for Jazz Composition majors (JS 497)

**MUSIC HISTORY\*****CREDITS**

Students begin the Music History major in the third year, following approval by the Music History department chair. To begin the Music History major, students must pass a second-to-third year promotional in their applied area.

Studio (credits vary according to instrument) .....	25-39
Instrumental/vocal (first, second, third years: 3 to 5 credits each semester; fourth year: 1.5 to 2.5 credits each semester)	
Thesis MHST 100 (fourth year: 2 credits each semester)	
Music History .....	20-26
MHST 111 (2 credits)	
MHST Electives (14-20 Credits)	
MHST 535-536 (third year; 4 credits)	
Music Theory .....	21
THYU 101-102, 106 (9 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
Liberal Arts .....	21
LARTS 111, 221 (4 credits)	
LARTS 181-182 (6 credits)**	
Electives (11 credits)	
Interdisciplinary Studies .....	1
INT 333 (third year)	
Ensemble*** .....	6
Free Electives .....	4-18
Total Credits .....	118

\*Students who apply to this program must meet audition requirements for their applied instrument or voice

\*\*Students may test out of the language requirement, or substitute another language for German, with permission from the Music History department chair

\*\*\*Determined by applied instrument/voice and/or ensemble audition

**Additional Requirements**

- 1) Promotional in applied department at the end of the first, second, and third years (195, 295, 395)
- 2) Portfolio of papers written during the program of study, presented for review in the fourth year (MHST 497)
- 3) Lecture recital, or separate lecture and half-recital, in fourth year adjudicated by the Music History and the applied department faculty (MHST 499)

<b>MUSIC THEORY</b>	<b>CREDITS</b>
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Students begin the Music Theory major in the third year, following approval by the Music Theory department chair. To begin the Music Theory major, students must pass a second-to-third-year promotional in their applied area.

Studio (credits vary according to instrument) ..... 26-38

Applied area (12-30 credits)

THYU 100 (8-16 credits; third year optional)

Music Theory ..... 21

THYU 101-102, 106 (9 credits)

THYU 201-202 (6 credits)

THYU 207-208 (6 credits)

Additional undergraduate or graduate theory courses

by advisement ..... 12

Music History ..... 10

MHST 111 (2 credits)

Electives (8 credits)

Liberal Arts ..... 21

LARTS 111, 221 (4 credits)

Electives (17 credits)

Interdisciplinary Studies ..... 1

INT 333 (third year)

Ensemble\* ..... 6

Liberal Arts, Music History Electives ..... 6

Free Electives ..... 3-15

Total Credits ..... 118

*\*Determined by applied instrument/voice and/or ensemble audition*

**Additional Requirements**

1) *Analytical or compositional project in fourth year*

2) *Portfolio of theoretical work from the third and fourth years if requested by department*

(THYU 497)

PERCUSSION	CREDITS
Studio (4 credits per semester) .....	32
PRCBR 100	
Percussion .....	14
PRCBR 325T-326T	
PRCBR 130T (4 semesters)*	
PRCBR 360T (4 semesters)	
PRCBR 435T-436T, 437T-438T	
Music Theory .....	21
THYU 101-102, 106 (9 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
Music History .....	10
MHST 111 (2 credits)	
Electives (8 credits)	
Liberal Arts .....	21
LARTS 111, 221 (4 credits)	
Electives (17 credits)	
Interdisciplinary Studies .....	1
INT 333 (third year)	
Ensemble .....	8
ORCH 110	
Liberal Arts, Music History, Music Theory Electives .....	6
Free Electives .....	5
Total Credits .....	118
<i>*Recommended for the first and second years</i>	

**Additional Requirements**

- 1) Promotional at the end of the first, second, and third years (PRCBR 195, 295, 395)
- 2) Pre-recital and recital in fourth year (PRCBR 499)



PIANO	CREDITS
Studio (5 credits per semester) .....	40
PNO 100	
Piano .....	5
PNO 347T-348T (second, third, or fourth year: 3 credits)	
Piano Literature (2 credits)	
Music Theory .....	21
THYU 101-102, 106 (9 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
Music History .....	10
MHST 111 (2 credits)	
Electives (8 credits)	
Liberal Arts .....	21
LARTS 111, 221 (4 credits)	
Electives (17 credits)	
Interdisciplinary Studies .....	1
INT 333 (third year)	
Ensemble .....	6
CHOR 110 (four credits may be satisfied by any of the following during the second and third year: ACMP 303T or 304T, ACMP 417T, CHM 120, CHM 271T)	
Chamber Music* .....	1
CHM 120	
Liberal Arts, Music History, Music Theory Electives .....	6
Free Electives .....	7
Total Credits .....	118

\*Substitutions: vocal or instrumental studio accompaniment (one semester), accompaniment of two graduation recitals, or CHM 271T

#### Additional Requirements

- 1) Performance of works from the complete repertoire
- 2) Promotional at the end of the first, second, and third years (PNO 195, 295, 395)
- 3) Pre-recital and recital in fourth year (PNO 499)

STRINGS	CREDITS
Violin, Viola, Violoncello, Double Bass	
Studio (4 credits per semester) .....	32
STR 100	
Music Theory .....	21
THYU 101-102, 106 (9 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
Music History .....	10
MHST 111 (2 credits)	
Electives (8 credits)	
Liberal Arts .....	21
LARTS 111, 221 (4 credits)	
Electives (17 credits)	
Interdisciplinary Studies .....	1
INT 333 (third year)	
Ensemble* .....	8
ORCH 110	
Chamber Music .....	2 or 5
Double bass: STR 130T (2 credits)	
Violin, viola, violoncello: CHM 120 (5 credits)	
Liberal Arts, Music History, Music Theory Electives .....	6
Free Electives .....	14 or 17
Double bass: 17 credits	
Violin, viola, violoncello: 14 credits	
Total Credits .....	118
*Part-time students registered for studio or beyond-degree studio are required to participate in ensemble (see Beyond-Degree Studio)	
<b>Additional Requirements</b>	
1) Promotional at the end of the first, second, and third years (STR 195, 295, 395)	
2) Pre-recital and recital in fourth year (STR 499)	

VOCAL PERFORMANCE	CREDITS
Studio (3 credits per semester) .....	24
VC 100	
Coaching .....	2
Secondary Piano .....	2
PNO 130	
Voice .....	17
VC 121 (1 credit)	
Diction (8 credits)	
Repertoire (8 credits)	
Music Theory .....	21
THYU 101-102, 106 (9 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
Music History .....	10
MHST 111 (2 credits)	
Electives (8 credits)	
Liberal Arts .....	22
Including the following:	
LARTS 111, 221 (4 credits)	
LARTS 187-188 (first year)	
LARTS 181-182 (second year)	
LARTS 185-186 (third year)	
Interdisciplinary Studies .....	1
INT 333 (third year)	
Ensemble .....	8 -10
CHOR 110*	
Liberal Arts, Music History, Music Theory Electives .....	5
Free Electives .....	4-6
Total Credits .....	118

\*Vocal Performance majors admitted to Opera Studies may substitute OPRA 510 or other ensembles as assigned.

#### Additional Requirements

- 1) Keyboard proficiency in sight-reading and accompaniment
- 2) Promotional at the end of the first, second, and third years (VC 195, 295, 395)
- 3) Pre-recital and recital in fourth year (VC 499)

WOODWINDS	CREDITS
Flute, Oboe, Clarinet, Bassoon, Saxophone*	
Studio (4 credits per semester) .....	32
WW 100	
Music Theory .....	21
THYU 101-102, 106 (9 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
Music History .....	10
MHST 111 (2 credits)	
Electives (8 credits)	
Liberal Arts .....	21
LARTS 111, 221 (4 credits)	
Electives (17 credits)	
Interdisciplinary Studies .....	1
INT 333 (third year)	
Ensemble .....	8
ORCH 110	
Chamber Music .....	2
CHM 120	
Liberal Arts, Music History, Music Theory Electives .....	6
Free Electives .....	17
Total Credits .....	118

\*Saxophone majors only: up to 8 hours of applied study in the jazz area may be substituted after the first semester of the sophomore year and before the second semester of the senior year with approval from the major teacher and the Improvisation department chair

#### Additional Requirements

- 1) Promotional at the end of the first, second, and third years (WW 195, 295, 395)
- 2) Pre-recital and recital in fourth year (WW 499)

## UNDERGRADUATE DIPLOMA

This program provides intensive studio instruction during three years of study in instrumental performance, vocal performance, or composition. Students register for repertoire coaching, ensemble, chamber music, and coursework related to their major. Audition standards are higher than those for the Bachelor of Music program.

	CREDITS
Studio/Coaching .....	28-36
Coursework .....	24-36
Ensemble* .....	0-6
Chamber Music .....	0-6
CHM 120	
Total Credits .....	72



*\*Orchestral instrument majors: six semesters for credit. String majors who are part time and registered for studio or beyond-degree studio are required to participate in ensemble (see Beyond-Degree Studio)*

#### **Additional Requirements**

- 1) *Promotional at the end of the first and second years (195, 295)*
- 2) *Pre-recital and recital in the third year (399); not required for Composition majors*

## **MUSIC-IN-EDUCATION CONCENTRATION**

New England Conservatory offers a Music-in-Education (MIE) Concentration to prepare students for entry into the field of education, even as they pursue their degree requirements in any major. The program has two components: classroom study (including introductory, core, and elective courses) and guided internships in NEC Partner Schools. The MIE Concentration is not a teacher certification program. However, students may use some courses and credits toward state licensure. The Music-in-Education Department works closely with NEC's School of Continuing Education to enable College students to accrue credits that could be used toward licensure even after they have completed their degrees. Further information about state certification is available through the Music-in-Education Department.

The Music-in-Education Concentration requires four courses; one introductory or core course, and three additional courses in the MIE department or approved cross listed courses.\* Two of the four courses must include registered Guided Internships.\*\* Undergraduate students may petition individual instructors to take graduate level MIE courses.

*\*The MIE Concentration also accepts some pedagogy and conducting courses offered in other departments, including some required of majors, as MIE electives: Teaching Music History (MHST 537), Piano Pedagogy (PNO 451T/551T), String Pedagogy (STR 462T/562T), Teaching of Compositional Practice (THYG 551/552), Vocal Pedagogy (VC 565/566), Wind Ensemble Conducting (WNDEN 437T/438T), Orchestral Conducting (ORCH 567), Choral Conducting (CHOR 437T/438T), and Arts Administration Internships (INT 440T).*

*\*\*Guided Internships are closely monitored teaching or research experiences that can be directly connected to any MIE or cross-listed course with permission of the instructor and approval by the MIE department. They are extensions of the regular course syllabus and require between one and three hours per week of work in a partner school program. Guided Internships are developed jointly between the student and faculty member teaching the course, and are then registered with the Program Coordinator, in consultation with the Registrar.*



# GRADUATE PROGRAMS OF STUDY

## MASTER OF MUSIC

The Master of Music curriculum focuses on studio and ensemble work, supplemented by academic course requirements in musicology and music theory, as well as electives. Additional study is provided through frequent master classes, guest artists, and repertoire classes.

Degree programs may be pursued in the following majors:

Bassoon	Musicology
Chamber Music	Oboe
Choral Conducting	Opera
Clarinet	Orchestral Conducting
Collaborative Piano	Percussion
Composition	Piano
Contemporary Improvisation	Saxophone
Double Bass	Trombone
Euphonium	Trumpet
Flute	Tuba
Guitar	Viola
Harp	Violin
Historical Performance	Violoncello
Horn	Vocal Pedagogy
Jazz Studies	Vocal Performance
Concentration in Composition	Wind Ensemble Conducting
Concentration in Performance	
Music Theory	

BRASS	CREDITS
Trumpet, Horn, Trombone, Euphonium, Tuba	
Studio ..... 16	
PRCBR 500	
Brass ..... 2	
Musicology ..... 2	
Theoretical Studies ..... 2	
Electives ..... 14	
Total Credits ..... 36	
<b>Additional Requirements</b>	
1) <i>Participation in ensemble for four semesters (ORCH 510)</i>	
2) <i>Trumpet majors: participation in Trumpet Class for two semesters (PRCBR 550T);</i>	
<i>Horn majors: participation in Horn Class for two semesters (PRCBR 520T);</i>	
<i>Trombone majors: participation in Trombone Class for two semesters (PRCBR 540);</i>	
<i>Tuba majors: participation in Tuba Class (PRCBR 570T) for two semesters.</i>	
<i>Students may earn one elective credit by participation in one semester of Trumpet Class,</i>	
<i>Horn Class, Trombone Class or Tuba Class registered as Chamber Music (CHM 520).</i>	
3) <i>Promotional at the end of the first year (PRCBR 595)</i>	
4) <i>Pre-recital and recital in second year (PRCBR 699)</i>	

CHAMBER MUSIC	CREDITS
Studio ..... 12	
CHM 500 (8 credits) Studio String Quartet or Studio Piano Trio	
CHM 520 (4 credits) Chamber Music	
Studio Instrumental Instruction ..... 16	
Musicology ..... 2	
Theoretical Studies ..... 2	
Electives ..... 4	
Total Credits ..... 36	
<b>Additional Requirements:</b>	
1) <i>Promotional at end of first year (STR 595 or PNO 595)</i>	
2) <i>Performance Outreach as determined by Program Director</i>	
3) <i>One Chamber Music Recital given each year</i>	

CHORAL CONDUCTING	CREDITS
Studio ..... 16	
CHOR 500	
Conducting ..... 12	
CHOR 503-504, 567-568, 667-668	
Theoretical Studies ..... 2	
Recommended: THYG 561 or THYG 562	
Musicology ..... 2	



Electives .....	4
Recommended: VC 563T-564T, VC 565-566, ORCH 567, or WNDEN 567	

Total Credits ..... 36

#### Additional Requirements

- 1) Participation in NEC Chorus and/or Chamber Singers (CHOR 510 and/or 520) for four semesters
- 2) Advanced skills in sight-singing, solfège
- 3) Keyboard facility
- 4) Working knowledge of Latin, German, French and Italian
- 5) Recital in second year (CHOR 699)

COLLABORATIVE PIANO	CREDITS
Studio .....	16
ACMP 500	
Voice .....	4
VC 563T-564T	
Collaborative Piano .....	12
ACMP 507-508, 607-608	
Eight credits from: 518, 571-572, 573-574, 575-576, 577-578, OPRA 673-674, by advisement	
Musicology .....	2
Theoretical Studies .....	2
Total Credits .....	36

#### Additional Requirements

- 1) Promotional at the end of the first year (ACMP 595)
- 2) Recital in the final semester (ACMP 699)

COMPOSITION	CREDITS
Studio .....	16
CMP 500	
Composition .....	4
CMP 555-556 (first year)	
Theoretical Studies .....	8
Electives .....	8
Total Credits .....	36

#### Additional Requirements

- 1) First-year review: presentation of work completed during the first year (CMP 593)
- 2) If the first-year review is not passed, an additional review is required during the second year (CMP 693)

CONTEMPORARY IMPROVISATION	CREDITS
Studio ..... CI 500	16
Contemporary Improvisation ..... CI 571-572, 671-672	8
Musicology .....	2
Theoretical Studies .....	2
Electives .....	8
Total Credits .....	36
<b>Additional Requirements</b>	
1) Graduate Third-Stream Ear Training (CI 057) may be required based on results of the departmental aural exam given during orientation; passing the exam or the course is prerequisite to the second year of study.	
2) Participation in CI Ensemble for four semesters (CI 510)	
3) Promotional at the end of the first year (CI 595)	
4) Recital in second year (CI 699)	

GUITAR	CREDITS
Studio ..... STR 500	16
Guitar ..... STR 583T-584T	2
Musicology .....	2
Theoretical Studies .....	2
Chamber Music ..... CHM 520 or STR 540T	2
Electives .....	12
Total Credits .....	36
<b>Additional Requirements</b>	
1) Promotional at the end of the first year (STR 595)	
2) Recital in second year (STR 699)	

HARP	CREDITS
Studio ..... WW 500	16
Musicology .....	2
Theoretical Studies .....	2
Electives .....	16
Total Credits .....	36
<b>Additional Requirements</b>	
1) Participation in ensemble for four semesters (ORCH 510)	
2) Promotional at the end of the first year (WW 595)	
3) Pre-recital and recital in second year (WW 699)	

HISTORICAL PERFORMANCE	CREDITS
Studio ..... 16	
HP 500	
Musicology ..... 2	
Theoretical Studies ..... 2	
Electives ..... 16	
Total Credits ..... 36	
<b>Additional Requirements</b>	
1) <i>Participation in ensemble for four semesters (HP 510)</i>	
2) <i>Majors with vocal concentration: proficiency in French, German, and Italian diction; Diction (VC 563-564) recommended</i>	
3) <i>Promotional at the end of the first year (HP 595)</i>	
4) <i>Recital in second year (HP 699)</i>	

JAZZ STUDIES, COMPOSITION	CREDITS
Studio ..... 16	
JS 500 or as assigned by department	
Jazz Studies ..... 6	
Six credits from: JS 555T, 556T, 570, 579T, 580T, 581T	
Musicology ..... 2	
Graduate Theory or Composition ..... 2	
Electives ..... 10	
Total Credits ..... 36	
<b>Additional Requirements</b>	
1) <i>Promotional at the end of the first year (JS 593)</i>	
2) <i>Portfolio Review in second year (JS 697)</i>	

JAZZ STUDIES, PERFORMANCE	CREDITS
Studio ..... 16	
JS 500 or as assigned by department	
Jazz Studies ..... 6	
Six credits from: JS 555T, 556T, 570, 579T, 580T, 581T	
Musicology ..... 2	
Jazz Composition for Performers (JS 526) or Jazz Composition and Arranging I (JS 573T) ..... 2	
Electives ..... 10	
Total Credits ..... 36	
<b>Additional Requirements</b>	
1) <i>Participation in Small Jazz Ensemble for four semesters (JS 510); Large Jazz Ensemble may also be required</i>	
2) <i>Promotional at the end of the first year (JS 595)</i>	
3) <i>Recital in second year (JS 699)</i>	

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**MUSIC THEORY** **CREDITS**


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Programs of study are designed in consultation with the Music Theory department chair and may include requirements in addition to those stated below.

Studio* .....	16
THYG 500 .....	
Theoretical Studies .....	16
THYG 553-554 .....	
Four credits from THYG 555, 556, 557 .....	
Electives (8 credits) .....	
Electives .....	4
Total Credits .....	36

\*Studio is required until the thesis is completed (see Beyond-Degree Studio)

**Additional Requirements**

- 1) Analytical Thesis (THYG 694); a Compositional Thesis (THYG 695) OR second Analytical Thesis (THYG 696); and a Portfolio of other work completed, presented in the last semester of Master's study if requested by the department

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**MUSICOLOGY\*** **CREDITS**


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Musicology .....	22
MHST 535-536 (first year) .....	
MHST 537 .....	
MHST 580 (four semesters) .....	
MHST any 500-600 courses; 16 credits .....	
Theoretical Studies .....	4
Studio .....	4
Electives .....	6
Total Credits .....	36

\*As part of the admission requirements, students may be required to take a comprehensive exam in music history

**Additional Requirements**

- 1) Examination of reading skills in French, German, or Italian
- 2) Evaluation of progress at the end of the first year
- 3) Portfolio of course papers (MHST 697)
- 4) Honors thesis (MHST 681-682) may substitute for two Musicology courses and the portfolio, with permission of department chair
- 5) Written/oral exam at end of the second year (MHST 693)



OPERA STUDIES\*

CREDITS

This major can be earned only as a second master's degree through completion of a minimum of 16 credits beyond the requirements of the M.M. in Vocal Performance or the M.M. in Vocal Pedagogy. Only M.M. in Vocal Performance and M.M. in Vocal Pedagogy majors at NEC who have completed two years of study and have been participating in the NEC Opera Studies program at the Theatre level for at least one of those years are eligible to apply for this second master's.

Vocal Performance/Pedagogy* ..... (see <i>Programs of Study</i> )	36
Studio ..... VC 500	8
Opera Performance** ..... OPRA 510, 661-662, 665-666, 571-572 or 671-672, 673-674, 699	6
Electives .....	4
Total Credits .....	54

\*These credits must be earned prior to admission to the M.M. in Opera Studies

\*\*Students who have applied and been accepted into the M.M. Opera Studies are required, after consultation with the Graduate Academic Advisor, to submit their proposed curriculum for approval to the Director of Opera Studies



ORCHESTRAL CONDUCTING	CREDITS
Studio ..... 16	
ORCH 500	
Conducting ..... 4	
ORCH 503-504*	
Theoretical Studies ..... 2	
Musicology ..... 2	
Electives ..... 12	
Total Credits ..... 36	

\*Waived if outstanding proficiency is demonstrated

#### Additional Requirements

- 1) Attendance at NEC Orchestra rehearsals as specified by the department chair
- 2) Recital in second year (ORCH 699)

PERCUSSION	CREDITS
Studio ..... 16	
PRCBR 500	
Percussion ..... 9	
PRCBR 525T-526T	
PRCBR 535T-536T, 537T-538T	
PRCBR 530T (1 academic year)	
PRCBR 560T (2 semesters; recommended for first year)	
Musicology ..... 2	
Theoretical Studies ..... 2	
Electives ..... 7	
Total Credits ..... 36	

#### Additional Requirements

- 1) Participation in ensemble for four semesters (ORCH 510)
- 2) Promotional at the end of the first year (PRCBR 595)
- 3) Pre-recital and recital in second year (PRCBR 699)

PIANO	CREDITS
Studio ..... PNO 500	16
Piano Performance Seminar ..... PNO 547T-548T	2
Collaborative Piano* ..... ACMP 511T	0
Musicology .....	2
Theoretical Studies .....	2
Electives .....	14
Includes 2 credits each from allied and collaborative piano skills**	

**Total Credits** ..... 36  
*\*Students (including those in Intensive English) should register for ACMP 511T in the first semester; the grade IP will be recorded on the transcript until the 15-hour requirement is fulfilled*

*\*\*Allied skills: lecture-demonstration, pedagogy, conducting, score reading, orchestration/arranging, organ, composition; Collaborative piano skills: chamber music (any chamber music department course) and accompanying*

#### Additional Requirements

- 1) Study and performance of works from the complete repertoire
- 2) Promotional at the end of the first year (PNO 595)
- 3) Pre-recital and recital in second year (PNO 699)

STRINGS	CREDITS
Violin, Viola, Violoncello, Double Bass	
Studio ..... STR 500	16
Musicology .....	2
Theoretical Studies .....	2
Chamber Music* ..... Double bass: CHM 520 or STR 530T Violin, viola, and violoncello: CHM 520	3
Electives .....	13
<b>Total Credits</b> .....	36

*\*Recommended for the first three semesters*

#### Additional Requirements

- 1) Participation in ensemble for four semesters (ORCH 510); part-time students registered for studio or beyond-degree studio are required to participate in ensemble (see Beyond-Degree Studio)
- 2) Promotional at the end of the first year (STR 595)
- 3) Recital in second year (STR 699)

VOCAL PEDAGOGY	CREDITS
Studio ..... VC 500	16
Voice ..... VC 563T-564T and 565-566 (first year) 4 credits from: VC 571-572, 573-574, 575-576, 577-578	12
Musicology .....	2
Theoretical Studies .....	2
Electives .....	4
Total Credits .....	36
<b>Additional Requirements</b>	
1) Participation in ensemble for two semesters as assigned (CHOR 510 or OPRA 510)	
2) Lecture/Demonstration (VC 692) or Thesis (VC 693) in second year	

VOCAL PERFORMANCE	CREDITS
Studio ..... VC 500	16
Musicology .....	2
Theoretical Studies .....	2
Repertoire Class .....	2
Electives* .....	14
Total Credits .....	36
*Four credits of vocal coaching may be used toward the elective requirement; recommended during the second year (two credits each semester). Full-time students registered for studio may take two credits of vocal coaching without incurring an extra studio charge. Part-time students are charged for vocal coaching at the part-time studio rate.	
<b>Additional Requirements</b>	
1) Participation in ensemble for two semesters as assigned (CHOR 510 or OPRA 510)	
2) One year of diction that covers French, German, and Italian strongly recommended (VC 563T-564T or OPRA 563-564)	
3) Promotional at the end of the first year (VC 595)	
4) Pre-recital and recital in second year (VC 699); recital program notes and/or translations by the student	

WIND ENSEMBLE CONDUCTING	CREDITS
Studio ..... WNDEN 500	16
Conducting ..... WNDEN 503-504, 507T, 551, 567-568, 667-668	16
Theoretical Studies .....	2
Musicology .....	2
Total Credits .....	36



**Additional Requirements**

- 1) *Undergraduate courses in solfège (zero credit, non-degree) may be required for students who fail the advanced sight-singing and harmonic dictation exam given during orientation*
- 2) *Attendance at all rehearsals and concerts of the NEC Wind Ensemble and other organizations as specified by the department chair*
- 3) *Comprehensive Exam (WNDEN 693)*
- 4) *Recital in second year (WNDEN 699)*

**WOODWINDS****CREDITS**

Flute, Oboe, Clarinet, Bassoon, Saxophone\*

Studio .....	16
WW 500 .....	
Musicology .....	2
Theoretical Studies .....	2
Electives .....	16
Total Credits .....	36

*\*Saxophone majors only: up to 4 hours of applied study in the jazz area may be substituted after one semester and before the final semester of study with approval from the major teacher and the Jazz Studies department chair*

**Additional Requirements**

- 1) *Participation in ensemble for four semesters (ORCH 510)*
- 2) *Promotional at the end of the first year (WW 595)*
- 3) *Pre-recital and recital in second year (WW 699)*



## GRADUATE DIPLOMA

This program consists of two years of full-time study in composition, instrumental performance, or vocal performance. Programs may include repertoire coaching, ensemble, chamber music, and coursework as related to the major. Audition standards are higher than those for the Master of Music program, though not as high as for the Artist Diploma. The minimum requirement for entry into this program is a bachelor's degree, undergraduate diploma, or the equivalent as certified by the Provost.

Students and their academic advisor design a four-semester program of study that is reviewed during registration periods. Students are encouraged to seek additional advice from their studio instructor and department chair.

Students who have graduated from NEC's master's degree program may petition to apply one year's work (12 credits maximum with grades of B or better) from the master's to the Graduate Diploma program. Students who have graduated from NEC's Graduate Diploma program and wish to enroll in NEC's master's degree program may petition to apply one year's work (16 credits maximum) from the Graduate Diploma to the master's program. Except in the case of Collaborative Piano, the second program may be completed in one year.

\* If the petition is approved, the promotional is waived; for vocal performance majors the one-year ensemble requirement for the second program is also waived.

\*The Financial Aid package is not guaranteed if the student chooses to complete the second degree in two years rather than one.

### CREDITS

Studio .....	16
Electives* and Chamber Music .....	8
<b>Total Credits</b> .....	<b>24</b>

*\*Admission to Music Theory courses requires passing the Master's Music Theory Competency Examination (see Master's Examinations in History and Theory). Vocal Performance majors may apply four credits of vocal coaching toward the elective requirement; recommended during the second year (two credits each semester). Full-time students registered for studio may take two credits of vocal coaching without incurring an extra studio charge. Part-time students are charged for vocal coaching at the part-time studio rate. Students in the Opera program pay a surcharge (see Fees).*

### Additional Requirements

- 1) Participation in ensemble is required for most majors (see Graduate Ensemble Participation)
- 2) Public promotional/half-recital at the end of the first year (596) for contemporary improvisation, historical performance, jazz, vocal, guitar, string, organ, and piano performance majors
- 3) Full recital at the end of the first year (598) for woodwind, harp, brass, and percussion performance majors.
- 4) First-year review for composition majors: presentation of work completed during the first year (CMP 593)
- 5) For all performance majors: full recital in second year (698)
- 6) For composition majors: Portfolio of compositions and public performance of at least one major work in second year (CMP 693)

## MUSIC-IN-EDUCATION CONCENTRATION

New England Conservatory offers a Music-in-Education (MIE) Concentration to prepare students for entry into the field of education, even as they pursue their degree requirements in any major. The program has two components: classroom study (including introductory, core, and elective courses) and guided internships in NEC Partner Schools. The MIE Concentration is not a teacher certification program. However, students may use some courses and credits toward state licensure. The Music-in-Education Department works closely with NEC's School of Continuing Education to enable College students to accrue credits that could be used toward licensure even after they have completed their degrees. Further information about state certification is available through the Music-in-Education Department.

The Music-in-Education Concentration requires four courses; one introductory or core course, and three additional courses in the MIE department or approved cross-listed courses. \* Two of the four courses must include registered Guided Internships. \*\* Any graduate student may take one Music-in-Education course each semester for zero credit (except for graduate core courses). Graduate students wishing to pursue the Concentration must register for a graduate-level core course for credit. Graduate students can register for MIE undergraduate courses for zero credit.

*\*The MIE Concentration also accepts some pedagogy and conducting courses offered in other departments, including some required of majors, as MIE electives: Teaching Music History (MHST 537), Piano Pedagogy (PNO 451T/551T), String Pedagogy (STR 462T/562T), Teaching of Compositional Practice (THYG 551/552), Vocal Pedagogy (VC 565/566), Wind Ensemble Conducting (WNDEN 437T/438T), Orchestral Conducting (ORCH 567), Choral Conducting (CHOR 437T/438T), and Arts Administration Internships (INT 440T).*

*\*\*Guided Internships are closely monitored teaching or research experiences that can be directly connected to any MIE or cross-listed course with permission of the instructor and approval by the MIE department. They are extensions of the regular course syllabus and require between one and three hours per week of work in a partner school program. Guided Internships are developed jointly between the student and faculty member teaching the course, and are then registered with the Program Coordinator, in consultation with the Registrar.*

## PROFESSIONAL STRING QUARTET TRAINING PROGRAM

Under the guidance of Paul Katz, the Professional String Quartet Training Program in the Art of the String Quartet offers intensive training and coaching to exceptional young professional string quartets showing the talent and commitment necessary to pursue a concert career. String quartets that demonstrate the ability and commitment to achieve a professional career are eligible for this intensive course of study and for any of the existing NEC graduate degrees, including Graduate Diploma and Master of Music (providing they meet any qualifying degree requirements for those degree or diploma programs). The four young professional musicians will normally be in residence for two years, rehearsing four to five hours a day to develop as a cohesive artistic entity.



A primary function of the quartet is to be active in the external community. This will include performances in a variety of venues, such as hospitals, churches, and retirement communities, as well as giving masterclasses and providing outreach programs in local high schools and colleges. The string quartet training program is intended to nurture the art of the string quartet, serve the community, and provide top-quality training in all aspects of musicianship and career development.

This specialized two-year course of study is intended for members of existing string quartets who are selected by audition. It is not available to other individuals or groups. Students in the program will each receive a full tuition waiver and a stipend for up to four semesters of full-time study.

## PROFESSIONAL PIANO TRIO TRAINING PROGRAM

As part of its commitment to chamber music, NEC offers the Professional Piano Trio Training Program. Piano trios that demonstrate the ability and commitment to achieve a professional career are eligible for this intensive course of study and for any of the existing NEC graduate degrees, including Graduate Diploma and the Master of Music (providing they meet any qualifying degree requirements for those degree or diploma programs). In addition to the individual degree requirements, ensembles will perform in a variety of community and outreach concerts. The goal of the program is to promote the vitality and importance of chamber music in the community, assist in career development, and provide the highest level of musical training.

Participants in this program will normally be in residency for two years at NEC, where each trio member will receive a full tuition waiver and stipend for up to four semesters of full-time study. Applicants must be part of an existing piano trio, not individuals or members of other chamber music groups.

## ARTIST DIPLOMA

The Artist Diploma is a unique Conservatory graduate program, focused on developing both the artistry and professionalism of gifted young musicians. Except in unusual and compelling circumstances, the Artist Diploma is limited to areas of performance with substantial and significant solo repertoire. Candidates for Artist Diploma possess not only great talent, but also the ability and determination to realize that talent in the contemporary musical world. They may have already embarked on solo performing careers, or may be on the brink of such careers. The two-year program they pursue here is tailored to their individual needs; working in close collaboration with studio faculty and advisors, Artist Diploma students focus on performance, deepening their artistry in close collaboration with master teachers. In addition, some will want to enhance their education through studies of music theory, languages, etc., while others will want to begin practical preparations for careers to which their talents have led.



In each case, the candidates have opportunities to reflect on their music, to enjoy the support of an educational environment, and to feel the freedom to create their music. The Artist Diploma provides full tuition remission and a stipend, as well as the opportunity to perform in Jordan Hall each year. As part of their program responsibilities, these young artists play an active role in the musical life of the Conservatory during the required two years' residence, participating in institutional outreach and demonstrating the commitment of musical artistry.

## DOCTOR OF MUSICAL ARTS

The Doctor of Musical Arts curriculum (D.M.A.) is a rigorous and selective program intended for performer-scholars who combine the highest standards in their major area, with proven accomplishments in musicology and music theory. It is designed to provide professional musicians with the necessary knowledge and skills for artistic, cultural, social, and educational leadership. The D.M.A. degree is offered in performance (which includes all areas of solo performance, conducting, collaborative piano, jazz, and world music), composition (classical and jazz), and music theory. NEC's goal is to enroll a small class each year in order to ensure the highest degree of flexibility and individual attention.

Appropriately qualified D.M.A. students may be offered independent teaching responsibilities as Teaching Fellows in music history, music theory, and other areas. Such appointments are usually made only after completion of the required doctoral seminars. Collaborative pianists receive assistantships for assignments in the vocal and instrumental programs. The Director of the D.M.A. program advises D.M.A. students.

### *Credit Structure*

A Master's degree in Music is a prerequisite for entry into the D.M.A. program. A minimum of 60 credits beyond the Master's degree is required. The equivalent of five full-time semesters (not including recital and research credits) is usually needed to complete the coursework for the D.M.A. degree. Students are required to be in full-time residence during their first year. The normal time of completion is at least three years; doctoral students must complete requirements within seven years of matriculation. After seven years, the student may request an extension from the D.M.A. Committee. If the extension is not granted, the student will be withdrawn from New England Conservatory and must re-apply through the admissions office.

Generally, students earn 30 credits in their major area: studio, allied performance studies (such as chamber music, vocal coaching, or conducting), recitals, and research projects. Participation in ensembles may be required for Performance majors, upon recommendation of the chair of the major department and with approval of the Doctoral Committee. Attendance at large ensemble rehearsals (four semesters) is required for Conducting majors. Additional credits are earned in academic subjects: required doctoral seminars, and electives from the graduate curriculum. To receive credit for a course, all grades received by doctoral students must not fall below B- (C is not a passing grade). Students

receiving a grade of B- must meet with the D.M.A. advisor to discuss their future in the program. Students are considered full-time when they are registered for 8–10 *tuition-bearing credits* in a term, and are charged per credit for credits taken beyond full-time (see exception under 9 – 11 *Credit Balance*, page 77). Full-time versus part-time status and credit maximums are determined only by tuition-bearing credits (studio, chamber music, and courses). *Non-tuition-bearing credits* are those awarded for recitals, research projects, and ensembles.

- **Studio Credits**

Sixteen credits are earned in studio work with a faculty member. This is accomplished in four semesters of weekly lessons. (Generally, doctoral students enroll for one or more additional semesters in which they do not take studio lessons.) The structure of the degree does not allow for either additional studio for credit or studio on additional instruments or in secondary areas (see *Third-Year Status*, page 77, for additional information about studio credits).

- **Extended Credits**

Occasionally, students may need to earn only *one credit* to complete their elective requirements. In those rare instances, students who wish to earn this extra credit in a course for which they are already enrolled may propose an “extended credit project” for approval by the faculty member involved and the Director of the Doctoral Program. These projects will involve additional research and/or class presentations, and evidence of this additional work must be presented to the Director before the extra credit is awarded. Students may not propose extra credit for required doctoral seminars.

- **Independent Study**

In rare and justified circumstances, a doctoral student may pursue an Independent Study to explore areas of special and compelling interest. Faculty who guide such a project normally meet with the student three times during



the semester. Independent Study topics must not duplicate other Conservatory courses. D.M.A. students are allowed to earn no more than two credits in Independent Study toward the degree. The Director of the D.M.A. program and supervising instructor must approve topics and proposals, and evidence of completion of work must be submitted to the Director before credit is granted. Under no circumstances will credit earned through Independent Study reduce the student's tuition obligation to the Conservatory.

- **9 – 11 Credit Balance**

A normal full-time load includes four credits of studio, three of a doctoral seminar, and two of an elective course. Since there are limited opportunities for one-credit activities (i.e., chamber music, sonata coaching, and extended credits) to add up to the regular ten-credit full-time load, students may opt to take nine credits in one term and eleven credits in the other, within a single academic year. In this case, they are charged for two terms of full-time tuition. In any event, no student will be allowed to take more than *twenty tuition-bearing credits* in an academic year without incurring additional tuition charges. The Director must approve all overloads.

- **Transfer Credit**

New England Conservatory may, at the discretion of the D.M.A. Committee, allow D.M.A. students to transfer up to four credits of doctoral-level coursework received at another institution. The Conservatory does not accept studio, ensemble, or chamber music credits, or credits for courses that replace required doctoral seminars.

- **Second-Year Status**

At the end of the first full year of study, the student will receive an evaluation of work completed. The D.M.A. Committee will provide a recommendation regarding the advisability of the student's continuance in the program.

- **Third-Year Status**

Students who complete four consecutive full-time semesters will have eight credits remaining to complete their academic requirements. They may take these in any combination during the fall and spring semesters of their third year. Students will be billed for the equivalent of half-time tuition for full-time status over the course of the two semesters of their final year. Since one semester of full-time tuition normally entitles a student to 10 tuition-bearing credits, those students who need only eight credits to complete their academic credits requirement may take seven hours of studio instruction for zero credit during the third year. *They do not earn credits toward their degree. In no case can more than 16 studio credits be applied to graduation requirements.* This option is available only to students who will have paid five semesters of full-time tuition.

### ***Recitals***

If a student has outstanding recital requirements by the time they have completed all tuition-bearing credits, a delayed recital fee will be assessed.

**Performance majors** give three recitals, earning three credits per recital (special rules apply for collaborative pianists). The student, in consultation with the



studio teacher, programs these recitals. Students are required to write program notes for each recital, which must be submitted to the Director of the Doctoral Program at least one week prior to the performance date. Failure to meet this requirement may result in cancellation of the recital. One of the student's three recitals may be a lecture-recital. For pianists, one of the recitals may be either a lecture-recital or a chamber music recital. Recital adjudications will be handled by the individual department, except for the final recital/lecture-recital, which will be adjudicated by two members of the D.M.A. Committee.

**Composition majors** present an evening-length recital of chamber music, with program notes, for six credits. The student, in consultation with the studio teacher, plans and programs this recital. Students are required to write program notes for this recital, which must be submitted to the Director of the Doctoral Program at least one week prior to the performance date. Failure to meet this requirement may result in cancellation of the recital. All works programmed on this recital must have been completed during the student's matriculation in the doctoral program at NEC.

**Jazz Composition majors** present an evening-length recital of original music, with program notes, for six credits. The student, in consultation with the studio teacher, plans and programs this recital. Students are required to write program notes for this recital, which must be submitted to the Director of the Doctoral Program at least one week prior to the performance date. Failure to meet this requirement may result in cancellation of the recital. All works programmed on this recital must have been completed during the student's matriculation in the doctoral program at NEC.

**Theoretical Studies majors** present two public lectures or lecture-recitals for four credits each, which are to be submitted in written form to the D.M.A. Committee *within one month after the presentation is given*. Since an important aim of the D.M.A. in Theoretical Studies is to preserve theory's crucial connections with other domains inside and outside music, the student in the course of her/his lectures or lecture-recitals (or elsewhere with faculty approval) will demonstrate competence and accomplishment, either as a composer or as a performer.

**Collaborative Piano majors** will give three, 3-credit recitals. The emphasis of these recitals (vocal vs. instrumental) will be determined with faculty advisement. With approval from the Collaborative Piano faculty, Collaborative Piano majors may substitute two NEC student recitals for one D.M.A. recital (only one set of program notes need be written in this case). Students will work with the appropriate studio teachers and the chair of Collaborative Piano in designing programs. Students are required to write program notes for each recital, which must be submitted to the Director of the Doctoral Program at least one week prior to the performance date. Failure to meet this requirement may result in cancellation of the recital.

### *Research Projects*

- **Proposals**

Research project proposals should include a statement of purpose, a description of methodology, a summary of existing research on the topic, and a



context for the research, including current or past controversies and historical problems which may be relevant. Research project proposals may not be submitted until after successful completion of the qualifying exams. Three copies of the Project Proposal should be submitted to the Director of the D.M.A. program by October 1 or March 1, at least one semester prior to the expected date of the project completion. Once approved by the Advisor, Doctoral Research Proposals are read by members of the D.M.A. committee who recommend that the Committee accept or not accept the proposal. The DMA Committee must approve the Project Proposals before substantial work may begin on the Research Project. Proposals that are submitted after the deadlines will not be read or evaluated until the following semester. Students should register for INT 980, D.M.A. Research Project for the semester in which the project is expected to be completed and submitted. Three copies of the completed Research Project should be submitted to the Director of the D.M.A. program by October 1 or March 1. Once approved by the Advisor, Doctoral Research Projects are read by members of the D.M.A. committee who recommend that the Committee accept or not accept the project. Research Projects that are submitted after the deadlines will not be read or evaluated until the following semester.

#### • Projects

**Performance majors** plan, propose, and carry out research projects under the guidance of a faculty member (usually from the senior faculty in musicology or theoretical studies) approved by the D.M.A. Committee, earning a total of three credits. The faculty advisor supervises the writing of the project proposal *before* the student begins substantial writing on the project. (The D.M.A. Committee must approve this project proposal; see above, *Research Project Proposals*.) Topics may be developed from a student's work in the doctoral seminars, but the project must not duplicate coursework. Projects should demonstrate a working knowledge of some particular methodology (analytical, historical, or ethnological). They should situate analytical and historical views in a context of current thinking and scholarship. The length of the research project should be consistent with the scope of the topic to be presented. Proposals and completed projects received after October 1 or March 1 will not be read or evaluated until the following semester.

**Composition majors** submit an orchestral work, or a large-scale multi-instrument chamber work (which may include voice(s)) and an extended analytical paper. The duration of the work should be a minimum of 20 minutes. The work must be composed after the student has completed coursework in the D.M.A. program. The analytical paper should explore some topic related to the compositional work. The paper could place the work in its historical, aesthetic, and technical compositional contexts, and include a brief description of compositional methodology, elucidate the essential structural principles of the composition, and illuminate its details. Or it could situate analytical and historical views related to the compositional work in a context of current thinking and scholarship. The length of the paper should be sufficient to

accomplish these aims, but not less than 20 pages. The **project proposal**, approved by the student's advisor, must be submitted for approval by the Committee, prior to substantial work being done on the composition. The **analytical paper proposal** should be submitted for approval by the Committee, once substantial work on the composition has been completed. Proposals and completed projects that are received after October 1 or March 1 will not be read or evaluated until the following semester. Final projects may be submitted to the appropriate large ensemble department for review. However, a performance is not guaranteed.

**Jazz Composition** majors submit a work for large ensemble, or a large-scale work for a smaller ensemble (which may include voice(s)) and an extended analytical paper. The duration of the work should be a minimum of 20 minutes. The work must be composed after the student has completed coursework in the D.M.A. program. The analytical paper should explore some topic related to the compositional work. The paper could place the work in its historical, aesthetic, and technical compositional contexts, and include a brief description of compositional methodology, elucidate the essential structural principles of the composition, and illuminate its details. Or it could situate analytical and historical views related to the compositional work in a context of current thinking and scholarship. The length of the paper should be sufficient to accomplish these aims, but not less than 20 pages. The **project proposal**, approved by the student's advisor, must be submitted for approval by the Committee, prior to substantial work being done on the composition. The **analytical paper proposal** should be submitted for approval by the Committee, once substantial work on the composition has been completed. Proposals and completed projects that are received after October 1 or March 1 will not be read or evaluated until the following semester.

**Theoretical Studies** majors write a research project, for six credits, as a culminating project. The research project will address and explore in depth a significant theoretical topic, including its implications for musical understanding, creation, performance, and pedagogy, and is to be presented and defended in a public lecture with open discussion. Both the research project and lecture are to be reviewed and evaluated by members of the Theoretical Studies faculty and the D.M.A. Committee. The length of the research project and lecture should be consistent with the scope of the topic to be presented. The **research project proposal**, approved by the student's advisor, must be submitted for approval by the Committee, prior to substantial work being done on the research project. Once approved by the advisor, doctoral research projects are read by members of the D.M.A. Committee and appropriate faculty, who recommend that the committee accept or not accept a project. Proposals and completed projects that are received after October 1 or March 1 will not be read or evaluated until the following semester.

### *Language Exams*

During the course of the doctoral program each student must demonstrate competence in a research language other than English. Italian, German, and French are the

languages of choice; other languages may be proposed to the D.M.A. Committee. Competence is generally established by means of a translation exam administered by the doctoral committee or its designate. Language exams are offered once a semester. In addition to the primary language requirement, students majoring in Theoretical Studies are expected to show some familiarity with a second foreign language.

Collaborative Piano majors with an emphasis in Vocal Repertoire must show competence in diction (English, French, German, and Italian), fulfilled through courses offered in diction.

### *Qualifying Examinations and Advancement to Candidacy*

After the completion of the four required D.M.A. seminars, and most doctoral coursework, students take qualifying examinations in musicology and theory. After successfully passing the written examinations, the students advance to the Oral Examinations. These are intended to focus on each student's individual work as a prism through which to view her/his overall preparation, rather than to serve as a comprehensive test based on abstract standards. Portfolios, which include papers, programs, program notes, and/or compositions, are to be submitted prior to the Oral Examinations. Students should be prepared to discuss the portfolio's contents in depth. In addition, each student will select two scores representing contrasting styles, genres, and media and be prepared to discuss them with the examining committee. A special feature of the orals is a pedagogical discussion. One hour prior to the orals, each student will receive a sample of undergraduate-level work in his/her area (an audition tape, a score, or a paper) and will be asked to comment on pedagogical issues. Passing all parts of the qualifying examinations is required to advance to candidacy for the D.M.A. degree. Normally, students are allowed no more than two opportunities to pass each part of the qualifying examinations.

### *D.M.A. Committee*

The D.M.A. Committee includes members of the faculty, the administration, and a student representative. Each year the students in the second-year class elect a representative who joins the Committee for all meetings except those devoted to admissions and evaluation of student work.

### *Special D.M.A. Fees*

- **D.M.A. Continuance Fee**

After completion of all tuition-bearing coursework, all D.M.A. candidates are required to register for Continuance, for a fee of \$150 each semester, until graduation. This fee will allow candidates access to Spaulding and Firestone Libraries.

- **Building Access Fee/Delayed Recital Fee**

After completion of all tuition-bearing coursework, students who still need to present a recital to fulfill graduation requirements must pay a Concert Hall Fee of \$250, for use of the hall for dress rehearsal and recital only. Those wishing to have access to all NEC facilities, including practice rooms, must *also* pay a Building Access Fee of \$750 per semester. Students are only allowed building access during the semester in which the recitals are presented.



**PERFORMANCE (CONDUCTING, JAZZ,  
SOLO PERFORMANCE)****CREDITS**

Studio .....	16
Allied Performance Studies* .....	2
Doctoral Seminars .....	12
MHST 901 (first semester), 902	
THYG 901, 902	
Electives .....	18
Recitals .....	9
Research Project .....	3
Total Credits .....	60

\*Jazz Ensemble, as assigned by chair of department, for up to two credits

**PERFORMANCE (COLLABORATIVE PIANO)****CREDITS**

Studio .....	16
Allied Performance Studies .....	2
Doctoral Seminars .....	12
MHST 901 (first semester), 902	
THYG 901, 902	
Seminar in Coaching (ACMP 901-902) or	
Sonata and Lieder Repertoire (CHM 535T-536T) .....	2
Sonata Coaching (ACMP 507-508, 607-608) .....	6
Electives .....	10
Recitals .....	9
Research Project .....	3
Total Credits .....	60

**PERFORMANCE (WORLD MUSIC)****CREDITS**

Studio .....	16*
Allied Performance Studies .....	2
Doctoral Seminars .....	12
MHST 901 (first semester), 902	
THYG 901, 902	
Electives** .....	18
Recitals .....	9
Research Project .....	3
Total Credits .....	60

\*If the primary performance area is a solo/virtuoso tradition, then the 12-16 credits of studio must be in the primary area. (If 16 credits of studio are elected in the primary area, then no secondary area of performance will be required. If a secondary area is selected it must not be of a solo/virtuoso tradition.) If the primary performance area is an ensemble tradition (non-solo/virtuoso), then the combination of primary and secondary areas must be approved by faculty and the credits should be divided evenly (8 – 8).



*The secondary area should not be a solo/virtuoso tradition.*

*\*\*Some elective credits may be earned in academic area studies (e.g., cultural history, anthropology, etc.), probably at other local institutions*

COMPOSITION	CREDITS
Studio .....	16
Allied Performance Studies .....	2
Doctoral Seminars .....	12
MHST 901 (first semester), 902	
THYG 901, 902	
Electives .....	18
Recitals .....	6
Research Project .....	6
Total Credits .....	60

COMPOSITION (JAZZ)	CREDITS
Studio .....	16
Allied Performance Studies* .....	2
Doctoral Seminars .....	12
MHST 901 (first semester), 902	
THYG 901, 902	
Electives .....	18
Recitals .....	6
Research Project .....	6
Total Credits .....	60

*\*Jazz Ensemble, as assigned by chair of department, for up to two credits*

MUSIC THEORY	CREDITS
Studio (Degree Concentration) .....	16
Doctoral Seminars .....	12
MHST 901 (first semester), 902	
THYG 901, 902	
Electives* .....	18
Lectures/Recitals .....	8
Thesis .....	6
Total Credits .....	60

*\*Musicology and Music Theory courses are recommended*



# CHAMBER MUSIC AND ENSEMBLES

## CHAMBER MUSIC

The Chamber Music Department provides a variety of opportunities to play in small ensembles. Most students participate by enrolling in CHM 120/520. Students have regular coachings and perform three times each semester in a combination of performance classes, masterclasses and recitals. Extra offerings include seminars in specific areas of repertoire and semiannual Gala concerts in Jordan Hall.

Brass students may elect to take one of the following to fulfill one chamber music credit:

### *Horn Class*

Horn Class provides horn players the opportunity to play solo and chamber repertoire. The solo literature is performed with piano accompaniment. Chamber repertoire includes original material and transcriptions. Performances include orchestral literature and audition repertoire.

### *Trumpet Class*

The primary emphasis of this class is applied performance, focusing on four main areas: orchestra section playing, audition preparation, performance of solo literature, and practice techniques. Other topics discussed include freelancing, building recitals, and professional etiquette.

### *Trombone Class*

Trombone Class covers a broad range of territories, including extensive work on audition taking, section playing, solo performance, and trombone choir. In addition, there are special classes in creativity and building an alive and enduring relationship with music.

### *Tuba Class*

Students study aspects of becoming a professional tubist. The course covers standard and non-standard tuba literature in the orchestral, chamber, and solo genres. Proper maintenance of the instrument, audition preparation, and resumé format will be discussed. Occasional guest artist/speakers will be invited.

## NEC HONORS ENSEMBLES

Each October, NEC selects a small number of exceptional ensembles through faculty-juried auditions to represent the NEC Honors Program. Honors ensembles enroll through Chamber Music or Small Jazz Ensemble, study with faculty members, and give a recital in Jordan Hall. All members of an honors ensemble must be full-time NEC students.



## ENSEMBLES

### *NEC Orchestras*

Orchestral training has been an integral part of New England Conservatory's education since the 1880s. The program features three full orchestras (the Philharmonia, Symphony, and Sinfonietta) and the Chamber Orchestra, regularly performing a range of classical, romantic, and contemporary repertoire. Rehearsals focus on concert preparation, core-repertoire readings, and sectionals with Boston Symphony Orchestra musicians and other NEC faculty members. The orchestra also undertakes recording projects: in 1998 New World released a CD of its performance of music by Donald Martino. Orchestral players perform for such distinguished guest conductors as Stanislaw Skrowaczewski, Sir Simon Rattle, Seiji Ozawa, Michael Tilson Thomas, Gunther Schuller, and Sergiu Comissiona.

### *NEC Wind Ensemble*

NEC Wind Ensemble offers students an opportunity to play literature from the Renaissance through the present day for wind, brass, and percussion. Each year a number of faculty and students appear as soloists in Wind Ensemble concerts. In addition to its concert series in Jordan Hall, the ensemble sometimes performs at national music conferences as well as at various venues in and around Boston. During the past two decades, the Wind Ensemble has commissioned and premiered new works by Pulitzer Prize composers Michael Colgrass, John Harbison, and Gunther Schuller, plus other distinguished composers such as Sir Michael Tippett, Daniel Pinkham, and William Thomas McKinley. Through performances and recordings, the Wind Ensemble has established a reputation as one of the country's premier wind ensembles.

### *NEC Jordan Winds*

NEC Jordan Winds performs woodwind, brass, and percussion repertoire from the Renaissance through the present day for octet to full wind ensemble. Important works that are sometimes neglected because of unusual instrumentation form an integral part of four annual Jordan Hall concerts. Jordan Winds also reads standard orchestral repertoire that serves to improve members' ensemble skills.

### *NEC Concert Choir*

NEC Concert Choir offers students the opportunity to perform music from all styles and periods of choral literature, extending beyond traditional Western masterpieces to the music of non-European cultures, from Native American chant to works from Asia and the Middle East. Each year the Concert Choir gives several concerts, performing *a cappella* as well as with orchestra. In addition to essential repertoire from the classical tradition (in the 2001–02 season by Rossini, Brahms, Respighi, Vaughan Williams, Arvo Pärt and John Adams), the Concert Choir has worked closely with such composers as Ligeti, Cage, Colgrass, and Lutoslawski. Recently, members of the Concert Choir have appeared in two televised specials and Rounder Records CDs with Hankus Netsky and Theodore Bikel. Other recordings are available on the Neuma and Centaur labels.



### *NEC Chamber Singers*

NEC Chamber Singers is a select ensemble that performs challenging works from all periods, both *a cappella* and with instruments. During the 2001–02 season, the choir focused on music of the renaissance and baroque eras, performing the seven cantatas from the cycle *Membra Jesu nostri* by Buxtehude and Bach's Cantata 150. In recent years it has performed the works of many NEC faculty and student composers, including Malcolm Peyton, Pozzi Escot, Alan Fletcher, John Heiss, Robert Cogan, Lior Navok, and Lei Liang. It has also worked with Earl Kim, Toru Takemitsu, and Sir Michael Tippett. NEC Chamber Singers has given a concert tour of Taiwan and Japan, and members were participants in the 900th birthday celebrations for Hildegard von Bingen in Germany. It recorded important compositions by Hildegard on the Neuma label.

### *Opera Studies*

NEC offers a comprehensive opera training program that provides musical coaching of roles and scenes, instruction in acting, stage makeup, movement, and stage and audition techniques. The Opera Studies Program is open to all full-time graduate students, although on rare occasions, with their studio instructor's permission, an exceptionally gifted undergraduate is admitted. Placement occurs after matriculation. A maximum of two years participation in Opera Studies is permitted for each degree/diploma program. The Opera Studies Program consists of the following four sections:

**NEC Opera Performance Seminar** is comprised of students who have limited opera training experience. This entry-level class is open to juniors, seniors, and graduate students.

**NEC Opera Workshop** is comprised of students who require a continuation of introductory opera training. Classwork includes basic stagecraft, audition techniques, movement and stage makeup. Students perform in a series of scenes programs given throughout the year and may also be asked to perform supporting and ensemble roles in full productions.

**NEC Opera Studio** is comprised of students who have completed introductory opera training. These students possess both the vocal and dramatic technique required to support the study and performance of opera scenes. Classwork includes acting, audition techniques, movement and stage makeup. Students will perform in a series of Perkins Opera Scenes given throughout the year and may also be asked to perform main, supporting, and ensemble roles in full productions.

**NEC Opera Theater** is comprised of students who have demonstrated an accomplished vocal and dramatic technique. Classwork includes the Director's Aria Class, acting, audition techniques, movement, and stage makeup. Students will perform in a series of Perkins Opera Scenes given throughout the year and will also be asked to perform main and supporting roles in full productions.

Opera Studies presents two full productions (one each semester), a chamber opera or review and an outreach opera every academic year. Titles are chosen to feature the particular talents of each new class and to include as many Opera Studies singers as possible. Recent past productions have included Cavalli's *La Calisto*, Mozart's *Così fan tutte*, *The Marriage of Figaro*, and *The Magic Flute*, Rossini's *The Barber of Seville*, Verdi's *Falstaff*, Puccini's *Suor Angelica*, *Gianni Schicchi*, and *La Bohème*, J. Strauss's *Die Fledermaus*, Poulenc's *Dialogues of the Carmelites*, Stravinsky's *The Rake's Progress*, Britten's *A Midsummer Night's Dream* and *Albert Herring*, and Floyd's *Susannah*.

### *Jazz Ensembles*

Small jazz ensembles, coached by Jazz Studies and Improvisation department faculty, perform traditional and contemporary instrumental and vocal jazz repertoire. Ensembles are coached by faculty members Jerry Bergonzi, Allan Chase, Michael Cain, Frank Carlberg, Dominique Eade, George Garzone, Cecil McBee, John McNeil, Bob Moses, Hankus Netsky, Danilo Pérez, Ken Schaphorst and others. The ensembles perform two or more times a year.

The NEC Jazz Orchestra performs classic and contemporary big band music under the direction of Ken Schaphorst as well as other faculty and guest artists. In the past these have included such prominent musicians as Maria Schneider, Sam Rivers, Muhal Richard Abrams, John Lewis, Dizzy Gillespie, Gunther Schuller, Gil Evans, Gerald Wilson, Randy Weston, and Django Bata. The band is open to all NEC students by audition.

The NEC Jazz Composers' Workshop Orchestra is devoted to rehearsing and performing works by NEC Jazz Composition students. The ensemble is coached by Bob Brookmeyer and gives the composers the opportunity to learn how to rehearse and conduct a band, as well as have their works heard.



### *Contemporary Improvisation Ensembles*

Contemporary Improvisation ensembles are coached by department faculty and other area musicians. The Klezmer Conservatory Band — one of the department's earliest ensembles — has achieved world renown through its concert and television appearances and recordings. The Contemporary Improvisation Department offers three entirely different ensembles each semester, the majority of them stressing the importance of the ear and improvisation. Ensembles perform music of non-Western cultures and American music from early roots to the avant-garde. Most of the music is conceived aurally, making use of African, Asian, and long-term memory traditions.

### *NEC Contemporary Ensemble*

NEC Contemporary Ensemble presents several concerts annually at NEC and in Boston. Repertoire includes works by Stravinsky, Schoenberg, Ives, Berio, Carter, Ligeti, prominent local composers, NEC faculty, and students. Recent guest composers have included Boulez, Messiaen, Schuller, Maxwell-Davies, Tippett, Lutoslawski, and Ligeti. The ensemble has performed under the auspices of the Fromm Foundation at Harvard, the International Society for Contemporary Music, and WGBH-FM. No ensemble credit is earned for participation in Contemporary Ensemble.

### *NEC Bach Ensemble*

NEC Bach Ensemble is a select group that performs Baroque works on modern instruments. The ensemble performs twice a year. Neither chamber music nor ensemble credit is given for participation in this ensemble.

### *Historical Performance Ensemble*

Historical Performance Ensemble performs vocal and instrumental music of past centuries with historical and modern instruments, attempting to find modern equivalents for the musical intentions of the composers and performers of the past.

### *NEC Percussion Ensemble*

NEC Percussion Ensemble performs twice a year in Jordan Hall and makes appearances throughout Boston. The repertoire has included premieres of works by Irwin Bazelon, Peter Child, Christopher Rouse, Tibor Puszta, John Harbison, Stanley Leonard, James Hoffmann, Edward Cohen, James Yannatos, and Joan Tower. Guest artists appear occasionally with the ensemble, and there are opportunities for solo performances. The ensemble is open to all percussionists.

### *NEC Guitar Ensemble*

NEC Guitar Ensemble studies basic ensemble practices, strives to improve sight-reading skills, and performs repertoire from the 14th century to the present day.



## ENSEMBLE PARTICIPATION

Ensembles are a focus of NEC's musical life, and participation is required of most undergraduate and graduate majors (see *Programs of Study*).

## ENSEMBLE REQUIREMENTS

### *Undergraduate*

#### **Bachelor of Music requirements**

- 1) **Strings, Woodwinds, Brass, and Percussion** majors are placed by audition in at least one of the following ensembles: NEC Orchestras, Wind Ensemble, Jordan Winds. Students may participate in ensembles after fulfilling their degree requirements, but preference is given to students who have yet to fulfill their requirements.
- 2) **Vocal Performance, Piano, Composition, and Guitar** majors are placed by audition in one or more choral groups. In exceptional circumstances, Vocal Performance majors admitted by audition to Opera Theater or Opera Studio may substitute Opera 510 for this requirement. Furthermore, Vocal Performance majors admitted by audition to Opera Workshop may register for Opera 421/422, but are still required to enroll in Chorus (CHOR 110) to fulfill the large ensemble credit. Students may choose to participate solely in Concert Choir, or, if admitted by audition, solely in Chamber Singers to meet this requirement. Guitar majors also are required to participate in Guitar ensemble for two semesters.
- 3) **Historical Performance** majors participate in Historical Performance Ensemble.
- 4) **Jazz Studies Performance** majors are placed by audition in at least one small jazz ensemble; large jazz ensemble participation may also be required. Jazz Composition majors are not required to participate in ensembles.
- 5) **Contemporary Improvisation** majors participate in Contemporary Improvisation ensembles. Participation in jazz ensembles is by audition and as space permits.
- 6) **Music History and Music Theory** majors participate in ensemble as determined by their applied area of study.

#### **Undergraduate Diploma requirements**

- 1) **Strings, Woodwinds, Brass, and Percussion** majors are placed by audition in at least one of the following ensembles: NEC Orchestras, Wind Ensemble, Jordan Winds. Students must participate in ensembles for six semesters. Students may participate in ensembles after fulfilling their diploma requirements, but preference is given to students who have yet to fulfill their requirements.
- 2) The following majors are not required to participate in ensemble: **Contemporary Improvisation, Composition, Guitar, Historical Performance, Jazz Studies, Piano, and Vocal Performance.**



Bachelor of Music and Undergraduate Diploma string majors who are full- or part-time, and registered for studio or beyond-degree studio, are required to register for ensemble even if the requirement has been fulfilled (in which case students may register for zero credit, incurring no charge).

By registering for and participating in one or more ensembles, students earn a maximum of one credit each semester. Students may not drop or withdraw from ensemble without permission (see *Registration*).

## *Graduate*

### **Master of Music and Graduate Diploma requirements**

- 1) **Strings, Woodwinds, Brass, and Percussion** majors are placed by audition in at least one of the following ensembles for four semesters: NEC Orchestras, Wind Ensemble, Jordan Winds. Students may participate in ensembles after fulfilling their degree requirements, but preference is given to students who have yet to fulfill their requirements.
- 2) **Vocal Performance and Vocal Pedagogy** majors are placed by audition in ensemble. This two-semester requirement may be fulfilled by participation in NEC Choruses, Opera Studio, Opera Theater, Opera Workshop or Opera Seminar.
- 3) **Choral Conducting** majors are placed by audition in chorus.
- 4) **Historical Performance** majors participate in Historical Performance Ensemble.
- 5) **Jazz Studies Performance** majors are placed by audition into at least one small jazz ensemble; large jazz ensemble participation may also be required. Jazz Composition majors are not required to participate in ensembles.
- 6) **Contemporary Improvisation** majors are placed by audition in at least one CI ensemble.
- 7) **Collaborative Piano, Musicology, Piano, Composition, and Music Theory** majors are not required to participate in ensemble.

Master of Music and Graduate Diploma string majors who are full or part time, and registered for studio or beyond-degree studio, are required to register for ensemble even if the requirement has been fulfilled.

Students registering for ensemble may not drop or withdraw from ensemble without permission (see *Registration*).

### **D.M.A. requirements**

Participation in ensemble may be required, as determined by the Doctoral Committee upon recommendation of the studio faculty.



# INTERCULTURAL STUDIES AT NEW ENGLAND CONSERVATORY

A number of departments at New England Conservatory offer courses which provide the opportunity to study cultures outside of the European and North American traditions which are the primary focus of most undergraduate and graduate work in studio, ensemble and classroom. These courses may be taken either to satisfy particular departmental requirements for graduation or as electives. (See course listings each semester for the most current offerings in Intercultural Studies.)

## ENSEMBLES

Contemporary Improvisation Ensemble - including Indian Music Ensemble, World Music Ensemble, and Jewish Music Ensemble.

## STUDIO

Private study for studio credit is available in the performance of the following musical traditions:

- Jewish music—Netsky
- Hindustani music—Row, Leake
- Turkish music—Labaree

## CONTEMPORARY IMPROVISATION

- CI 461T—Eastern European Jewish Music Traditions (2 credits) Netsky
- CI 477T—Introduction to Indian Modal Improvisation (2 credits) Row
- CI 478T—Advanced Indian Modal Improvisation (2 credits) Row
- CI 561T—Eastern European Jewish Music Traditions (2 credits) Netsky
- CI 577T—Introduction to Indian Modal Improvisation (2 credits) Row
- CI 578T—Advanced Indian Modal Improvisation (2 credits) Row

## LIBERAL ARTS

(undergraduate)

- LARTS 481—Cultural History of India (2 credits) Row
- LARTS 453—The Buddha (2 credits) Row
- LARTS 221—Hindu Myths (2 credits) Row
- LARTS 316—Religious Traditions of the World (2 credits) Breese
- LARTS 376—Buddhist Philosophy (2 credits) Breese

## MUSIC HISTORY

(undergraduate)

MHST 408—Black American Folk Music (2 credits) Sandvik

MHST 432—Folk Music and the Exotic in Western Music (2 credits) Labaree

MHST 441—Introduction to World Music (2 credits) Labaree, Row

MHST 442—Music of India (2 credits) Row

MHST 443—Music of Turkey (2 credits) Labaree

MHST 451—Polyphony East and West (2 credits) Labaree

## MUSICOLOGY

(graduate)

MHST 543—Introduction to Ethnomusicology (2 credits) Labaree, Row

MHST 545—Traditions of Music Drama in Asia (2 credits) Row

MHST 546—Music of India (2 credits) Row

MHST 547—Music of Turkey (2 credits) Labaree

MHST 553—Russian and Eastern European Musical Modernism  
(2 credits) Marković-Stokes

MHST 549—Music and Monotheism (2 credits) Labaree





## MUSIC IN EDUCATION

(undergraduate)

MIE 351—Cross-Cultural Alternatives in Music-in-Education  
(2 credits) Senders

## MUSIC THEORY

(graduate)

THYG 576—Ragas and Talas (2 credits) Row

THYG 578—Asian Modal Systems (2 credits) Row

## THE NEW ENGLAND CONSERVATORY INTERCULTURAL INSTITUTE

Robert Labaree, Ph.D., director

The NEC Intercultural Institute, founded in 1994, offers monthly workshops, performances and residencies throughout the academic year by guest artists in a wide variety of musical traditions. These presentations are open without restriction to both the Conservatory community and the general public, free of charge. (No academic credit)

*The New England Conservatory Summer Intercultural Institute* offers intensive immersion residencies in a variety of musical traditions during the months of June and July. See the NEC Summer School Catalogue for current offerings, tuition and credit options.



PERSONAL  
IS ROOM

# IMPROVISATION STUDIES AT NEW ENGLAND CONSERVATORY

A student interested in pursuing any aspect of improvisation study at New England Conservatory may do so on both the graduate and undergraduate levels in three ways: 1) in courses which stress performance, 2) in academic courses in which improvisation is to some degree a subject of historical or cultural study, or 3) in courses which incorporate improvisation into the work of the class. Because many contemporary models for improvisatory performance may be found in cultures outside of classical European music, some of the same courses here may also be found listed in the catalogue under *Intercultural Studies at New England Conservatory*.

Majors in improvisatory performance are available under the departments of Contemporary Improvisation and Jazz Studies, but it is also common for students majoring in other departments to take advantage of the courses listed below as electives. (Note: some courses are restricted to majors in one of the two improvisation departments. Consult the course descriptions for more information.)

## *Ensemble*

All NEC students are welcome to audition for large and small jazz ensembles. All NEC students have an opportunity to play in the NEC Jazz Orchestra and Jazz Composers Workshop Orchestra. Small jazz ensembles are primarily for Jazz Performance majors. Non-majors, including Jazz Composition majors, are occasionally placed in small jazz ensembles when space allows. They must demonstrate a level of experience and ability in improvisation comparable to our Jazz Performance majors. Only CI and Jazz majors may receive ensemble credit for CI and Jazz Ensembles.

## *Contemporary Improvisation*

CI 057 — Graduate Third-Stream Ear Training (0 credit) Faculty

CI 181T/517T — Development of Long-Term Melodic Memory  
(2 credits) Blake

CI 430T/530T — The Music of ... (2 credits) Blake

CI 451T/551T — Issues and Trends in American Music (2 credits) Row

CI 461T/561T — Eastern European Jewish Music Traditions  
(2 credits) Netsky

CI 464T/564T — Film Noir (2 credits) Blake

CI 571/671 — Third-Stream Methodology (2 credits) Netsky/Blake

CI 572/672 — Third-Stream Methodology (2 credits) Eade/Netsky

CI 477T/577T — Introduction to Indian Modal Improvisation  
(2 credits) Row

CI 478T/578T — Advanced Indian Modal Improvisation (2 credits) Row

CI 283T/583T — Advanced Aural Training (2 credits) Netsky

- CI 284T/584T — Development of Long-Term Harmonic Memory  
(2 credits) Blake
- CI 385T/585T — Development of Personal Style (2 credits) Blake
- CI 386T/586T — Development of Personal Style (2 credits) Netsky
- CI 487T/587T — Seminar in Performance (2 credits) Faculty

### *Jazz Studies*

- JS 057 — Jazz Theory and Ear Training (0 credit) Chase
- JS 221 — Improvisation for Non-Majors (1 credit) Coleman
- JS 222 — Improvisation for Non-Majors (1 credit) Coleman
- JS 223 — World Music Rhythms (2 credits) Haddad
- JS 263 — Introduction to Jazz Improvisation and Ear Training  
(2 credits) Chase
- JS 264 — Introduction to Jazz Improvisation and Ear Training  
(2 credits) Chase
- JS 368 — Jazz Repertoire (2 credits) McNeil
- JS 378 — Jazz Theory (2 credits) McNeil
- JS 425T/525T — Development of Rhythmic Skills (1 credit) Cain
- JS 526 — Jazz Composition for Performers (2 credits) Faculty
- JS 528 — Intervallic Improvisation (2 credits) Bergonzi
- JS 529 — Melodic Rhythms in Jazz Improvisation (2 credits) Bergonzi
- JS 448T/548T — Jazz Vocal Traditions (2 credits) Eade
- JS 455T/555T — Lydian Chromatic Concepts (2 credits) Schwendener
- JS 473 — Jazz Composition and Arranging I (2 credits) Schaphorst
- JS 474 — Jazz Composition and Arranging II (2 credits) Schaphorst
- JS 555T/556T — Lydian Chromatic Concepts (2 credits) Schwendener
- JS 567 — Graduate Improvisation Seminar (2 credits) Bergonzi
- JS 568 — Graduate Improvisation Seminar (2 credits) Bergonzi
- JS 570 — Topics in Jazz Theory and Analysis: The Music of  
Thelonious Monk (2 credits) Schaphorst
- JS 570 — Topics in Jazz Theory and Analysis: Parker & Tristano  
(2 credits) Chase
- JS 573 — Advanced Jazz Composition and Arranging I (2 credits)  
Schaphorst
- JS 574 — Advanced Jazz Composition and Arranging II (2 credits)  
Schaphorst
- JS 479T/579T — Jazz Styles: Improvisation (2 credits) Chase
- JS 480T/580T — Jazz Styles: Composition (2 credits) Chase
- JS 481T/581T — Jazz Styles: Free Jazz and the Avant-Garde  
(2 credits) Chase
- CI 283T/JS 583T — Jazz Ear Training (2 credits) Garzone
- JS 487T/587T — Seminar in Performance (2 credits) Faculty

### *Music-in-Education*

- MIE 245 — Improvisation in General Music (0 or 2 credits) Senders
- MIE 351 — Cross-Cultural Alternatives for Music-in-Education  
(0 or 2 credits) Senders



- MIE 431 — Digital Playground: Music Technology, Education,  
and Culture (2 credits) Cain

### *Music History*

- MHST 117 — Introduction to Jazz History (2 credits) Schaphorst  
MHST 251 — Jazz Improvisation: 1917–1955 (2 credits) Chase  
MHST 252 — Form & Freedom in Jazz: 1956–1974 (2 credits) Chase  
MHST 355 — Performer and Composer at the Keyboard, 1700–1925  
(2 credits) Labaree  
MHST 408 — Black American Folk Music (2 credits) Faculty  
MHST 441 — Introduction to World Music (2 credits) Row/Labaree  
MHST 442 — Music of India (2 credits) Row  
MHST 443 — Music of Turkey (2 credits) Labaree  
MHST 451 — Polyphony East and West, 900–1650 (2 credits) Labaree

### *Musicology*

- MHST 517 — Selected Topics in Jazz (2 credits) Smith, Granat  
MHST 527 — Performance Practice, 1650–1750 (2 credits) Pinkham  
MHST 546 — Music of India (2 credits) Row  
MHST 547 — Music of Turkey (2 credits) Labaree  
MHST 549 — Music and Monotheism: Jewish, Christian, and Muslim  
Views of Music (2 credits) Labaree  
MHST 560 — Area Study in Ethnomusicology (2 credits) Faculty  
MHST 561 — Topics in Improvisation (2 credits) Smith, Labaree  
MHST 571 — The Musical Work and Musical Performance (2 credits)  
Granat

### *Historical Performance*

- HP 547T — Issues in Historical Performance (2 credits) Gibbons  
HP 548T — Issues in Historical Performance (2 credits) Gibbons  
HP 563T — Classical Era Chamber Music Performance (2 credits)  
Gibbons  
HP 564T — Classical Era Chamber Music Performance (2 credits)  
Gibbons  
HP 577/677 — Baroque Music Performance (2 credits) Gibbons  
HP 578/678 — Baroque Music Performance (2 credits) Gibbons

### *Music Theory*

- THYG 553 — Schenkerian Analysis and Performance: Introduction  
(2 credits) Zaritzky  
THYG 554 — Schenkerian Analysis: Larger Forms and Performance  
(2 credits) Zaritzky  
THYG 576 — Ragas and Talas (2 credits) Row  
THYG 578 — Asian Modal Systems (2 credits) Row

### *Liberal Arts*

- LARTS 352 — Drama Workshop I (2 credits) Keppel  
LARTS 382 — Drama Workshop II (2 credits) Keppel



# COURSE OFFERINGS AND FACULTY BY DEPARTMENT

*For complete information as to courses offered in the current year, students should consult the schedule of course offerings available each semester in the Registrar's Office. Courses numbered 100 through 499 are undergraduate level; courses numbered 500 through 999 are graduate level. Course numbers followed by a "T" are taught to mixed classes of undergraduates and graduates. Undergraduate students may register for graduate-level courses with the instructor's permission.*

## BRASS AND PERCUSSION

**F. Epstein, Chair;** Barron, Bolter, Buda, Chapman, Emery, Hudgins, Katzen, Mackey, Menkis, Rife, Roylance, Schlueter, Sebring, Sommerville, Wadenpfehl, Wright, Yeo

Our Brass Department features most members of the Boston Symphony Orchestra horn, trombone, trumpet, and tuba sections. Our BSO faculty offer students a choice of instructors that few schools can equal. Our curriculum includes Horn Class, Trombone Class, Trumpet Class, Tuba Class, and Brass Orchestral Repertoire Class. The many Conservatory ensembles offer multi-layered educational opportunities. The BSO and many of the world's other leading orchestras and musicians perform nearby, offering enriched musical exposure for the developing musician.

The Percussion Department focuses on producing professional orchestral players. Our faculty consists of seasoned professionals, including members of the Boston Symphony Orchestra. Our department offers the best of facilities, including practice rooms equipped with the most up-to-date instruments. Our curriculum emphasizes private instruction and practice, and offers students a variety of experiences, including drum set, hand drumming, electronic percussion, innovative percussion repertoire classes, and an active percussion ensemble.

Students in the Brass and Percussion Departments participate in the Conservatory orchestras, wind ensembles, contemporary ensemble, opera, and chamber music ensembles.

*Studio (PRCBR 100, 500)*

### *Classroom Instruction*

#### **PRCBR 120T — Horn Class**

See *Chamber Music*, under the heading *Chamber Music and Ensembles*, for a description. (1 credit) Sommerville

#### **PRCBR 130T — Chamber Music for Percussionists**

Participation in Percussion Ensemble (see *Ensembles*). (1 credit) F. Epstein

#### **PRCBR 140 — Trombone Class**

See *Chamber Music*, under the heading *Chamber Music and Ensembles*, for a description. (1 credit) Bolter



**PRCBR 150T — Trumpet Class**

See *Chamber Music*, under the heading *Chamber Music and Ensembles*, for a description. (1 credit) Chapman, Wright

**PRCBR 170T— Tuba Class**

See *Chamber Music*, under the heading *Chamber Music and Ensembles*, for a description. (1 credit) Roylance

**PRCBR 325T — Drum Set Class**

Drum set technique and performance for classical percussion majors. Covers drum set styles and prepares classical percussion majors for the demands of drum set performance. (1 credit) Buda

**PRCBR 326T — Drum Set Class**

Continuation of PRCBR 325T. Prerequisite: PRCBR 325T. (1 credit)

**PRCBR 340T — Brass Orchestral Repertoire Class**

A reading class for works from the standard orchestral repertoire of major brass section literature. Instruction in all areas of professional performance: preparation, tone production, ensemble, interacting with colleagues and conductors. (1 credit) Katzen

**PRCBR 360T — Percussion Orchestral Repertoire Class**

Instruction in orchestral literature, including standard audition repertoire. Performances of such significant chamber works as *L'Histoire du soldat*, *Façade*, *La Création du monde*, and *Kammermusik No. 1*. Each year concludes with a mock audition. Year-long course, students must register in the fall. (1 credit) Hudgins

**PRCBR 435T — Hand Drumming**

Introduction to disciplines and techniques of Latin American hand drumming and the basic functions of Latin percussion. (1 credit) Rinquist

**PRCBR 436T — Hand Drumming**

Continuation of PRCBR 435T. Prerequisite: PRCBR 435T. (1 credit) Rinquist

**PRCBR 437T — Electronic Percussion**

Comprehensive, hands-on study of electronic percussion, technologies relevant to the professional percussionist, including MIDI, audio techniques, programming, and sequencing. Introduces basic music computer notation. Detailed study of percussion controllers, trigger interfaces, triggering from acoustic drums, and various applications of MIDI percussion systems in live performance, studio recording, programming, and composition. Year-long course; credit is earned after the second semester. (1 credit) Wilkes

**PRCBR 438T — Electronic Percussion**

Continuation of PRCBR 437T. Prerequisite: PRCBR 437T. Year-long course. (1 credit)

**PRCBR 520 — Horn Class**

See *Chamber Music*, under the heading *Chamber Music and Ensembles*, for a description. (0 credit) Sebring

**PRCBR 525T — Drum Set Class**

Graduate offering of PRCBR 325T. (1 credit) Buda

**PRCBR 526T — Drum Set Class**

Continuation of PRCBR 525T. Prerequisite: PRCBR 525T. (1 credit) Buda



**PRCBR 530T — Chamber Music for Percussionists**

Participation in Percussion Ensemble (see *Ensembles*). (1 credit) F. Epstein

**PRCBR 535T — Hand Drumming**

Graduate offering of PRCBR 435T. (1 credit) TBD

**PRCBR 536T — Hand Drumming**

Continuation of PRCBR 535T. Prerequisite PRCBR 535T. (1 credit) TBD

**PRCBR 537T — Electronic Percussion**

Graduate offering of PRCBR 437T. Year-long course. (0 credit) TBD

**PRCBR 538T — Electronic Percussion**

Continuation of PRCBR 537T. Prerequisite: PRCBR 537T. Year-long course. (1 credit)

**PRCBR 540 — Trombone Class**

See *Chamber Music*, under the heading *Chamber Music and Ensembles*, for a description. (0 credit) Bolter

**PRCBR 540T — Brass Orchestral Repertoire Class**

Graduate offering of PRCBR 340T. (1 credit) Katzen

**PRCBR 550T — Trumpet Class**

See *Chamber Music*, under the heading *Chamber Music and Ensembles*, for a description. (0 credit) Chapman, Wright

**PRCBR 560T — Percussion Orchestral Repertoire Class**

Graduate offering of PRCBR 360T. (1 credit) Hudgins

**PRCBR 570T — Tuba Class**

See *Chamber Music*, under the heading *Chamber Music and Ensembles*, for a description. (0 credit) Roylance

**CHAMBER MUSIC**

L. Chapman, Chair; Bolter, Buswell, S. Drury, Gibbons, Heiss, M. Katz, P. Katz, Kim, Kitchen, Lesser, Motobuchi, Ou, Palma, Radnofsky, F. Smith, R. Sullivan, Tapping, Vallecillo, V. Weilerstein, Wrzesien, B. Zander, P. Zander, and other members of the College faculty

*Classroom Instruction***CHM 120 — Chamber Music**

See *Chamber Music and Ensembles* for a description. (1 credit) Faculty

**CHM 271T — Piano Ensemble**

Semester-long partnerships in four-hand and duo-piano repertoire. Instructor's permission required. (1 credit) Faculty

**CHM 435T — Sonata Repertoire**

Study, preparation, and performance of sonata repertoire. Open by audition to string (except double bass), piano, and wind majors. (2 credits) Faculty

**CHM 436T — Sonata Repertoire**

Continuation of CHM 435T. Prerequisite: CHM 435T. (2 credits) Faculty

**CHM 507 — Coaching in Sonata Repertoire**

Semester-long partnership. Open by audition to instrumental majors. (1 credit) Vallecillo

**CHM 508 — Coaching in Sonata Repertoire**

Continuation of CHM 507. Prerequisite: CHM 507. (1 credit) Vallecillo

**CHM 520 — Chamber Music**

See *Chamber Music and Ensembles* for a description. (1 credit) Faculty

**CHM 535T — Sonata Repertoire**

Graduate offering of CHM 435T. (2 credits) Faculty

**CHM 536T — Sonata Repertoire**

Continuation of CHM 535T. Prerequisite: CHM 535T. (2 credits) Faculty

**CHM 553 — Interpretation Class**

Issues of interpretation: phrase structure, rhythm, articulation, tempo, and character; chamber music, conducting, teaching, and performance techniques; poetry recitation. (2 credits) B. Zander

**CHM 554 — Interpretation Class**

Continuation of CHM 553. Prerequisite: CHM 553. (2 credits)

**CHM 571T — Piano Ensemble**

Graduate offering of CHM 271T. (1 credit) Faculty

**CHORAL CONDUCTING**

Lieberman

*Studio (CHOR 500)*

*Classroom Instruction*

**CHOR 437T — Choral Conducting**

Builds a clear basic conducting technique from which the student can go on to develop a personal conducting style. Topics covered include beat technique, attacks and releases, cueing, fermata, use of left hand, use of baton, dynamic changes and articulation. (2 credits) Lieberman

**CHOR 438T — Choral Conducting**

Continuation of CHOR 437T. Develops the ability to listen to, diagnose and improve choral singing in rehearsal and performance settings. Core skills covered include vowels, consonants, articulation, intonation, dynamics, phrasing, legato, repertoire planning, score study and rehearsal planning. Prerequisite: CHOR 437T. (2 credits) Lieberman

**CHOR 503 — Score Reading**

Develops score-reading facility at the piano. Practice of eye-and-hand coordination, clefs, transposition, rhythm. Material includes Morris and Ferguson's *Preparatory Exercises in Score Reading*, as well as vocal and chamber music scores. Some keyboard experience required. Instructor's permission required for non-conducting majors. (2 credits)

**CHOR 504 — Score Reading**

Continuation of CHOR 503. Prerequisite: CHOR 503. (2 credits)

**CHOR 505T — Advanced Solfège**

Extends sight-singing literacy to a broad range of musical styles. Topics include review of clefs (Dannhauser and Laz), interval studies (Edlund, Rueff), advanced rhythms (Weber), score reading with multiple transpositions, and transcriptions. Papers and readings in educational psychology address skill development. (2 credits) Scripp

**CHOR 506T — Advanced Solfège**

Develops skills in solfège and sight-singing literacy. Special projects including comprehensive preparation of a concerto or concert aria. Coursework includes individual performance projects, surveys of texts and pedagogies, and written proposals for solfège and ear-training curricula. Continuation of CHOR 505T. Prerequisite: CHOR 505T. (2 credits)

**CHOR 537T — Choral Conducting**

Graduate offering of CHOR 437T. (2 credits)

**CHOR 538T — Choral Conducting**

Continuation of CHOR 537T. Prerequisite: CHOR 537T. (2 credits)

**CHOR 567 — Advanced Choral Conducting**

In a rehearsal/seminar setting, students conduct varied choral repertoire from the 16th to the 21st century with particular attention to stylistic considerations as well as the development of a clear and expressive conducting technique.

Instructor's permission required for non-majors. (2 credits) Lieberman

**CHOR 568 — Advanced Choral Conducting**

Continuation of CHOR 567. Prerequisite: CHOR 567. (2 credits) Lieberman

**CHOR 667 — Advanced Choral Conducting**

Continuation of CHOR 568. Prerequisite: CHOR 568. (2 credits)

**CHOR 668 — Advanced Choral Conducting**

Continuation of CHOR 667. Prerequisite: CHOR 667. (2 credits)

**COLLABORATIVE PIANO**

Vallecillo, Chair; Blaich, Decima, Greer, Moriarty

***Studio (ACMP 500)******Classroom Instruction*****ACMP 303T — Introduction to Collaborative Skills**

Pianists learn instrumental and vocal repertoire, as well as the essential skills of collaboration: ensemble performance, balance, and orchestral sound. (2 credits) Vallecillo

**ACMP 304T — Introduction to Collaborative Skills**

Continuation of ACMP 303T. Prerequisite: ACMP 303T. (2 credits)

**ACMP 411T — Studio Accompaniment**

Fifteen hours of Collaborative for studio. Co-requisite: ACMP 303T or ACMP 417T. (0 credit) Vallecillo

**ACMP 417T — Advanced Collaborative Skills**

Continuation of ACMP 304T. Placement by audition. (2 credits) Vallecillo

**ACMP 503T — Introduction to Collaborative Skills**

Graduate offering of ACMP 303T. Collaborative Piano majors should register for ACMP 517T. (2 credits) Vallecillo

**ACMP 504T — Introduction to Collaborative Skills**

Continuation of ACMP 503T. Prerequisite: ACMP 503T. (2 credits)

**ACMP 507 — Coaching in Sonata Repertoire**

Instrumental partnerships. Collaborative Piano majors only. (1 credit) Faculty

**ACMP 508 — Coaching in Sonata Repertoire**

Continuation of ACMP 507. Prerequisite: ACMP 507. (1 credit) Faculty

**ACMP 511T — Studio Accompaniment**

Graduate offering of ACMP 411T. (0 credit) Vallecillo

**ACMP 517T — Advanced Collaborative Skills**

Continuation of ACMP 504T. Placement by audition. (2 credits) Vallecillo

**ACMP 518 — Advanced Collaborative Piano Skills, Opera Coaching**

This course is designed to develop the skills and repertoire required by the operatic vocal coach and *répétiteur*: methods of vocal cuing, dramatic analysis of arias and operatic scenes, style, vocal ornamentation prior to 1850, *secco recitativo* playing and the appoggiatura, orchestral transcriptions and the practical running of a professional coaching studio. Singers will be recruited for in-class coaching of arias and scenes. Experience with languages and diction highly recommended. By permission of instructor(s) only. (2 credits) Greer

**ACMP 571 — Vocal Accompaniment, Miscellaneous Repertoire**

This course is designed to explore through a range of topics the performance and study of songs of various languages and historic periods. Recent topics have included *Vocal Literature, 1895–1905*. Style, ensemble, diction and communication are emphasized. (2 credits) Faculty

**ACMP 572 — Vocal Accompaniment, Miscellaneous Repertoire**

This course is designed to explore through a range of topics the performance and study of songs of various languages and historic periods. Recent topics have included *Vocal Literature, 1895–1905*. Style, ensemble, diction and communication are emphasized. (2 credits) Faculty

**ACMP 573 — Vocal Accompaniment, English and American**

This course is designed to explore through a range of topics the performance and study of English and American songs from the lutenists to the present day. Recent topics have included *The Art Song in America* and *The English Musical Renaissance: Elgar to Britten*. Style, ensemble, diction and communication are emphasized. (2 credits) Faculty

**ACMP 574 — Vocal Accompaniment, English and American**

This course is designed to explore through a range of topics the performance and study of English and American songs from the lutenists to the present day. Recent topics have included *The Art Song in America* and *The English Musical Renaissance: Elgar to Britten*. Style, ensemble, diction and communication are emphasized. (2 credits) Faculty

**ACMP 575 — Vocal Accompaniment, French**

This course is designed to explore through a range of topics the performance and study of *mélodie*. Recent topics have included *Verlaine Settings in French mélodie*. Style, ensemble, diction and communication are emphasized. (2 credits) Faculty

**ACMP 576 — Vocal Accompaniment, French**

This course is designed to explore through a range of topics the performance and study of *mélodie*. Recent topics have included *Verlaine Settings in French mélodie*. Style, ensemble, diction and communication are emphasized. (2 credits) Faculty



**ACMP 577 — Vocal Accompaniment, German**

This course is designed to explore through a range of topics the performance and study of *lieder*. Recent topics have included *Goethe Settings in German Lieder, Lieder in Vienna: Schubert to Schoenberg*, and *The Songs of Robert and Clara Schumann and Johannes Brahms*. Style, ensemble, diction and communication are emphasized.

(2 credits) Faculty

**ACMP 578 — Vocal Accompaniment, German**

This course is designed to explore through a range of topics the performance and study of *lieder*. Recent topics have included *Goethe Settings in German Lieder, Lieder in Vienna: Schubert to Schoenberg*, and *The Songs of Robert and Clara Schumann and Johannes Brahms*. Style, ensemble, diction and communication are emphasized.

(2 credits) Faculty

**ACMP 607 — Coaching in Sonata Repertoire**

Continuation of ACMP 508. Prerequisite: ACMP 508. (1 credit) Faculty

**ACMP 608 — Coaching in Sonata Repertoire**

Continuation of ACMP 607. Prerequisite: ACMP 607. (1 credit) Faculty

**ACMP 901 — Doctoral Seminar in Coaching**

Designed to establish the skills of vocal coaching: phrasing, diction, rhythmic security, and textual analysis. (1 credit) Faculty

**ACMP 902 — Doctoral Seminar in Coaching**

Continuation of ACMP 901. (1 credit) Faculty

**COMPOSITION**

**Hyla, Chair;** Burdick, Cogan, Coleman, Gandolfi, Heiss, Mallia, Maneri, Palma, Peyton

*Studio (CMP 100, 500)*

**Classroom Instruction****CMP 132 — Notational Techniques**

This course will examine traditional and twentieth century conventions of Western music notation essential for the clear communication of musical ideas between contemporary composers and performers. Both handwritten and software-based notation techniques will be studied and the standards currently in place in the music publishing industry will be carefully observed. Relevant topics including part extraction, keyboard reductions, instrument specific indications and contemporary methods of representation such as graphic notation will be addressed through musical examples and written exercises. (2 credits) Mallia

**CMP 343 — Performance and Rehearsal Techniques for Composers**

Addresses performance and rehearsal techniques for composers, including preparation, coaching, and conducting of student works; rehearsal techniques for chamber ensembles (such as tuning, balancing of vertical sonorities, adjusting dynamics, methods of clarifying texture, effective time management); composer-performer etiquette. The course also analyzes 20th-century scores representing a variety of styles and techniques (including compositions by Carter, Feldman, Wolpe, Ligeti, Stockhausen, Stravinsky, and Copland, as well as a selection of scores written during the last ten years). (2 credits) Palma

**CMP 411T — 16th-Century Counterpoint**

Analysis of Lassus's canons and two-voice motets; writing of compositions in that style. Readings in Pietro Aaron, Aldrich, Cook, and Wittkower. Prerequisite: THYU 102, 106. (3 credits) Davidson

**CMP 412T — 16th-Century Counterpoint**

Analysis and composition of motets and mass movements for three or four voices. Readings from Zarlino. Continuation of CMP 411T. Prerequisite: CMP 411T. (3 credits) Davidson

**CMP 418T — Composition for Non-Majors**

Introductory course in composition. Students will learn practical fundamentals of music composition: notation, instrumentation, and orchestration, as well as today's principal compositional techniques. (2 credits) Gandolfi

**CMP 443T — Instrumentation and Orchestration**

Demonstration of instrument categories and writing for individual instruments. Orchestration analysis of 20th-century literature. Text: Samuel Adler's *Orchestration*. Instructor's permission required for non-majors. (2 credits) Hyla

**CMP 444T — Instrumentation and Orchestration**

Intensive study of selected scores; composition of a short piece for large chamber orchestra; preparation of scores and parts for in-class performances. Continuation of CMP 443T. Prerequisite: CMP 443T. (2 credits) Hyla

**CMP 453T — Introduction to Sound Synthesis**

Compositional procedures associated with electronic sound synthesis, including notation, live electronic music, tape with performers, analog sound generation, stereo and quadraphonic performance. Instructor's permission required for non-majors. (2 credits)

**CMP 454T — Introduction to Sound Synthesis**

Introduces digital sound modules. Final project: taped composition for performance. Continuation of CMP 453T. Prerequisite: CMP 453T. (2 credits)

**CMP 461T - Electro-Acoustic Music I**

An introduction to the composition, techniques and theory of electro-acoustic music. Participants will gain a technical understanding of the tools available to the electronic composer including digital audio recording, signal processing, synthesis and MIDI and will work hands-on in the electronic music studio to realize composition projects. Emphasis will be placed on learning to arrange and transform sonic materials in such a way as to result in structurally coherent electronic compositions. Considerations arising from the limitlessness of the medium will be discussed and a historical context will be provided. (2 credits) Mallia

**CMP 462T — Electro-Acoustic Music II**

Techniques explored in Electro-Acoustic Music I will be extended through an investigation of live applications of electronic music. Special emphasis will be placed on the combination of acoustic instruments and digital sound using real-time computer music systems. Students will learn to facilitate gestural communication between performer and machine through the creation and control of interactive listening/response environments. A concert of works composed by students of the class will take place during the semester. (2 credits) Mallia

**CMP 463T — Composing for Film and Multimedia**

This project-based course will introduce students to concepts, compositional strategies, and technologies associated with the combination of music, sound and image

in Film. Stylistically diverse music by a variety of composers, taken from both historical and contemporary films, will be examined for its role in controlling the depth and speed of the viewer/listener's awareness of shifts in the underlying narrative thread and changes in the psychological make-up of characters. Students will receive regular critiques of composition projects requiring them to apply demonstrated concepts and techniques relating to, other collaborative multimedia settings including video, web-based art, performance, dance and immersive installation environments will also be studied. Sound/image timing and synchronization techniques, digital sound manipulation, MIDI instrumental mock-ups and synthesis will be demonstrated, practiced and utilized in scene-scoring and multimedia projects suitable for a composer's portfolio. (Open to Composition and Jazz Composition Majors. Others, by instructor's permission.) (2 credits) Mallia

#### **CMP 490 — Senior Review**

See *Undergraduate Composition* program of study. (0 credit)

#### **CMP 515 — Composition and Tonality in the 18th and 19th Centuries**

The study of tonality in Western classical music through analysis and writing of binary, ternary, sonata-allegro, rondo, and variation forms based on models from the Baroque, Classical, and early Romantic periods. (2 credits) Peyton

#### **CMP 516 — Composition and Tonality in the 18th and 19th Centuries**

Continuation of CMP 515. Prerequisite: CMP 515. (2 credits) Peyton

#### **CMP 517 — Composition and Tonality in the 20th and 21st Centuries**

The study of "tonality" in modern times: the return to modality, the use of hybrid and compound scale, the principle of displacement and cross-relations. Compositions in the style of Debussy, Stravinsky, Bartók, and other 20th-century masters. (2 credits) Peyton

#### **CMP 518 — Composition and Tonality in the 20th and 21st Centuries**

Explores the styles of Prokofiev, Hindemith, Ives, Copland, Carter, Ligeti, Gubaidulina. Dictation and ear training. Composition of several short pieces in differing styles. Continuation of CMP 517. Prerequisite: CMP 517. (2 credits) Peyton

#### **CMP 518T — Composition for Non-Majors**

Graduate offering of CMP 418T. (2 credits)

#### **CMP 543T — Instrumentation and Orchestration**

Graduate offering of CMP 443T. Instructor's permission required for non-majors. (2 credits) Hyla

#### **CMP 544T — Instrumentation and Orchestration**

Continuation of CMP 543T. Prerequisite: CMP 543T. (2 credits) Hyla

#### **CMP 551 — Introduction to Music Programming in MAX**

This course will serve to introduce students to the basic elements and practice of music programming, using MAX/MSP music programming language. Developed in 1986 at the Institut de Recherche et de Coordination Acoustique/Musique (IRCAM) in Paris, MAX is an ideal music programming environment for composers, theorists and performers alike. Operating on both Windows and Macintosh platforms, MAX is a graphical programming language that invites the user to design music software by connecting together "ready made" musical objects on-screen. Using this intuitive flowchart language structure, students will quickly learn the substance and concepts of music programming, while at the same time, avoiding the lower level details of programming that encumber older computer



languages. As the elements of the language are mastered, students will be encouraged to develop their own musical thinking towards a final project comprised of a MAX application, an active demonstration of their software, and a short description of their project. These final projects — which may take a range of different forms, including compositions, performance environments or theoretical tools — will serve to connect to the student's personal musical goals to the practice and craft of music. (2 credits) Burdick

**CMP 555 — Graduate Composition Seminar**

Addresses topics important to composers. Instructor's permission required for non-majors. (2 credits) Faculty

**CMP 556 — Graduate Composition Seminar**

Continuation of CMP 555. Instructor's permission required for non-majors. (2 credits) Faculty

**CMP 561T — Electro-Acoustic Music I**

Graduate offering of CMP 461T. (2 credits) Mallia

**CMP 562T — Electro-Acoustic Music II**

Graduate offering of CMP 462T. (2 credits) Mallia

**CMP 563T — Composing for Film and Multimedia**

Graduate offering of CMP 463T (Open to Composition and Jazz Composition Majors. Others, by instructor's permission.) (2 credits) Mallia

**CMP 593 — First-Year Graduate Review**

See *Composition* program of study. (0 credit)

**CMP 655 — Graduate Composition Seminar**

Addresses topics important to composers. Prerequisite: CMP 556. (2 credits) Faculty

**CMP 656 — Graduate Composition Seminar**

Continuation of CMP 655. Prerequisite: CMP 556. (2 credits) Faculty





## CONTEMPORARY IMPROVISATION

Chase, chair; Blake, Cain, Carlberg, Coleman, Eade, Hazilla, Morris, Netsky, Row, Schaphorst

Contemporary Improvisation provides students with the opportunity to develop original music and synthesize diverse musical traditions through ear training, improvisation, performance, and composition.

Students are expected to bring portable recording devices to all Contemporary Improvisation courses.

### Undergraduate Curriculum

*Studio (CI 100 or as assigned by department)*

#### *Classroom Instruction*

#### CI 181T — Development of Long-Term Melodic Memory

Aural training through memorization of melodies and bass lines from diverse musical sources, including music from African-American, Greek, and Spanish traditions. Develops interval recognition and understanding of harmonic implications. (2 credits) Blake

#### CI 182T — Development of Long-Term Melodic Memory

Continuation of CI 181T. Prerequisite: CI 181T. (2 credits) Blake

#### CI 283T — Advanced Aural Training

Study of 20th-century music with emphasis on advanced ear training, recognition of vertical structures up to thirteenth chords, swing and bebop phrasing and improvisation, as well as advanced transcription skills. (2 credits) Netsky

#### CI 284T — Development of Long-Term Harmonic Memory

Continuation of CI 283T. Examination of non-diatonic chord progressions. Skill building and creativity will be emphasized through the study of triads with irregular root motion. Students will apply topics learned in class through compositional assignments. Prerequisite: CI 283T. (2 credits) Blake

#### CI 385T — Development of Personal Style

Directed study of musicians' styles that are relevant to students in the class. (2 credits) Blake

#### CI 386T — Development of Personal Style

Focuses on specific pieces that will be used as a basis for original compositions. The curriculum includes the following four units: the unaccompanied lament; rhythmic cells, extended tonality and re-composition. (2 credits) Netsky

#### CI 451T — Issues and Trends in American Music

Through presentations from many voices within and outside the conservatory, readings and group discussions, the class will explore the dimensions of American music, learn something about various streams of musical activity in America, attempt to understand what is "American" about American music, consider the impact of regional and ethnic musical subcultures and "world music," grapple with the potential impact of technology, and consider today's trends as indicators of the future. (2 credits) Row

#### CI 461T — Eastern European Jewish Music Traditions

Introduces various types of Jewish music that flourished in Eastern Europe and the Americas. Surveys such styles as folk, theater, cantorial, Hassidic, and klezmer.<sup>a</sup> Individual and group performance projects. (2 credits) Netsky

**CI 464T — Film Noir**

Introduces such post–World War II themes as victimization and character. Attention is given to film music; students create their own music based on plot, theme, and character. Film viewing required outside of class. Films: *Spiral Staircase*, etc. Film choices will not necessarily be limited to those in the classic film noir genre. (2 credits) Blake

**CI 477T — Introduction to Indian Modal Improvisation**

A course designed to offer beginning instruction in Indian musical performance to western musicians on western instruments. Special attention is given to the basics of improvisational procedures, centered on the study of composed and improvised forms in the context of two simple ragas and talas. (2 credits) Row

**CI 478T — Advanced Indian Modal Improvisation**

A course designed to offer advanced instruction in Indian musical performance to western musicians on western instruments. Alap and gat forms are studied in the context of several complex ragas and talas. Special attention is given to the rendering of Indian melodic ornamentation on western instruments. Continuation of CI 477T. Prerequisite: CI 477T. (2 credits) Row

**Graduate Curriculum**

*Studio (CI 500 or as assigned by department)*

**Classroom Instruction****CI 057 — Graduate Third-Stream Ear Training**

Builds the aural skills required for graduate-level study in Contemporary Improvisation, including perception, recognition, and recall of melodic and harmonic intervals, chords, chord progressions, rhythms, and melodic interpretation and expression. Students develop melodic understanding and memory by learning diverse music from recordings without the aid of notation, using voices and instruments. (0 credit) Faculty

**CI 517T — Development of Long-Term Melodic Memory**

Aural training through memorization of melodies and bass lines from diverse musical sources, including music from African-American, Greek, and Spanish traditions. Develops interval recognition and understanding of harmonic implications. (2 credits) Blake

**CI 518T — Development of Long-Term Melodic Memory**

Continuation of CI 517T. Prerequisite: CI 517T. (2 credits) Blake

**CI 530T — The Music of ...**

The music of a selected composer or performer is studied in depth through listening, ear training, performance, creative projects, and discussion. Past subjects have included Billie Holiday, Miles Davis, Mahalia Jackson, Ornette Coleman, Dmitri Shostakovich, John Coltrane, and others. (2 credits) Blake, Faculty

**CI 551T — Issues and Trends in American Music**

Through presentations from many voices within and outside the conservatory, readings and group discussions, the class will explore the dimensions of American music, learn something about various streams of musical activity in America, attempt to understand what is “American” about American music, consider the impact of regional and ethnic musical subcultures and “world music,” grapple with the potential impact of technology, and consider today’s trends as indicators of the future. (2 credits) Row

**CI 561T — Eastern European Jewish Music Traditions**

Introduces various types of Jewish music that flourished in Eastern Europe and the Americas. Surveys such styles as folk, theater, cantorial, Hassidic, and klezmer. Individual and group performance projects. (2 credits) Netsky

**CI 564T — Film Noir**

Introduces such post-World War II themes as victimization and character. Attention is given to film music; students create their own music based on plot, theme, and character. Film viewing required outside of class. Films: *Spiral Staircase*, etc. Film choices will not necessarily be limited to those in the classic film noir genre. (2 credits) Blake

**CI 571 — Third-Stream Methodology**

A four-semester series of seminars required of Contemporary Improvisation majors and open to interested non-majors. Topics include the history and theory of Third Stream music and other cross-cultural musical fusions, the role of music in communities, tradition and creativity in music, projects in model composition, improvisational techniques, integration of advanced ear training skills with improvisation, development of musical memory, and the study of selected composers and performers and their works. (2 credits) Blake, Netsky

**CI 572 — Third-Stream Methodology**

See CI 571. (2 credits) Eade, Netsky

**CI 577T — Introduction to Indian Modal Improvisation**

A course designed to offer beginning instruction in Indian musical performance to western musicians on western instruments. Special attention is given to the basics of improvisational procedures, centered on the study of composed and improvised forms in the context of two simple ragas and talas. (2 credits) Row

**CI 578T — Advanced Indian Modal Improvisation**

A course designed to offer advanced instruction in Indian musical performance to western musicians on western instruments. Alap and gat forms are studied in the context of several complex ragas and talas. Special attention is given to the rendering of Indian melodic ornamentation on western instruments. Continuation of CI 577T. Prerequisite: CI 577T. (2 credits) Row

**CI 583T — Advanced Aural Training**

Study of 20th-century music with emphasis on advanced ear training, recognition of vertical structures up to thirteenth chords, swing and bebop phrasing and improvisation, as well as advanced transcription skills. (2 credits) Netsky

**CI 584T — Development of Long-Term Harmonic Memory**

Continuation of CI 583T. Examination of non-diatonic chord progressions. Skill building and creativity will be emphasized through the study of triads with irregular root motion. Students will apply topics learned in class through compositional assignments. Prerequisite: CI 583T. (2 credits) Blake

**CI 585T — Development of Personal Style**

Directed study of musicians' styles that are relevant to students in the class. For non-majors; not available to graduate CI majors (2 credits) Blake

**CI 586T — Development of Personal Style**

Focuses on specific pieces that will be used as a basis for original compositions. The curriculum includes the following four units: the unaccompanied lament; rhythmic cells, extended tonality and re-composition. For non-majors; not available to graduate Contemporary Improvisation majors. (2 credits) Netsky

**CI 587T — Seminar in Performance**

Focuses on developing and expanding students' artistic sensibility through performance and discussion. Integrates advanced aural, theoretical, compositional and performance skills into individual aesthetics. Provides insights into concert preparation, career strategies, and development of repertoire. (2 credits) Faculty

**CI 671 — Third-Stream Methodology**

See CI 571. (2 credits) Blake, Netsky

**CI 672 — Third-Stream Methodology**

See CI 571. (2 credits) Eade, Netsky

**HISTORICAL PERFORMANCE**

Abreu, Gibbons, Krueger, Tyson

***Studio (HP 100, 500)******Classroom Instruction*****HP 413T — Elementary Thoroughbass**

Introduction to the art of continuo playing. Systematic instruction in figured bass along with discussions of style. Weekly performances by class members. Knowledge of basic harmonic principles of the Common Practice period is expected. Open to all keyboard majors. (1 credit) Gibbons

**HP 414T — Elementary Thoroughbass**

Continuation of HP 413T. Prerequisite: HP 413T. (1 credit) Faculty

**HP 447T — Issues in Historical Performance**

Designed to help students understand different and often conflicting approaches to music of the past. Through the study of recordings made by Stravinsky, Bartók, Rachmaninoff, and others, the course surveys the role of composer as performer and progresses to the role of performer as composer in the modern Baroque style. Selected readings from influential works on performance practice. Parallels are drawn between fashions in musical performance and those in contemporary composition and other arts. (2 credits) Gibbons

**HP 448T — Issues in Historical Performance**

Continuation of HP 447T. Prerequisite: HP 447T or instructor's permission. (2 credits) Gibbons

**HP 463T — Classical Era Chamber Music Performance**

Representative chamber works of the late 18th century are studied and performed on modern instruments. Performance practices of the period are explored; characteristics of, and techniques for, original instruments are examined; acoustical, social, and philosophical aspects are discussed. Nineteenth- and 20th-century attitudes and approaches to the Classical style are surveyed in writings and recordings. (2 credits) Gibbons

**HP 464T — Classical Era Chamber Music Performance**

Continuation of HP 463T. Prerequisite: HP 463T. (2 credits) Gibbons

**HP 481T — Keyboard Instruments and Repertoire: Bach to Beethoven**

Examines standard keyboard repertoire composed for harpsichord and fortepiano. Using modern piano, harpsichord, and fortepiano, the performance history of various works is explored. (2 credits) Gibbons



**HP 482T — Keyboard Instruments and Repertoire: Bach to Beethoven**  
Continuation of HP 481T. Prerequisite: HP 481T. (2 credits) Gibbons

**HP 513T — Elementary Thoroughbass**  
Graduate offering of HP 413T. Open to all keyboard majors. (1 credit) Faculty

**HP 514T — Elementary Thoroughbass**  
Continuation of HP 513T. Prerequisite: HP 513T. (1 credit) Faculty

**HP 547T — Issues in Historical Performance**  
Graduate offering of HP 447T. (2 credits) Gibbons

**HP 548T — Issues in Historical Performance**  
Continuation of HP 547T. Prerequisite: HP 547T or instructor's permission.  
(2 credits) Gibbons

**HP 563T — Classical Era Chamber Music Performance**  
Graduate offering of HP 463T. (2 credits) Gibbons

**HP 564T — Classical Era Chamber Music Performance**  
Continuation of HP 563T. Prerequisite: HP 563T. (2 credits) Gibbons

**HP 577 — Baroque Music Performance**  
Selected vocal and instrumental works from 1600 to 1750 will be studied and performed in class. The course will proceed chronologically, beginning with Caccini and Monteverdi and ending with Bach and Handel. Students study editions and primary source material dealing with issues of style, content, ornamentation, etc. Students will be tested on their familiarity with repertoire and historical information. (2 credits) Gibbons

**HP 578 — Baroque Music Performance**  
Continuation of HP 577. Although HP 577 is not a prerequisite, students enrolled in HP 577 have priority for HP 578. (2 credits) Gibbons

**HP 581T — Keyboard Instruments and Repertoire: Bach to Beethoven**  
Graduate offering of HP 481T. (2 credits) Gibbons

**HP 582T — Keyboard Instruments and Repertoire: Bach to Beethoven**  
Continuation of HP 581T. Prerequisite: HP 581T. (2 credits) Gibbons

**HP 677 — Baroque Music Performance**  
Continuation of HP 578. Prerequisite: HP 577. (2 credits)

**HP 678 — Baroque Music Performance**  
Continuation of HP 677. Although HP 677 is not a prerequisite for HP 678, students enrolled in HP 677 have priority in registration for HP 678. Prerequisite: HP 578. (2 credits)

## INTERDISCIPLINARY STUDIES

Beeching, Burdick, Chandler, Kambouris, Rash, R. Sullivan

### *Classroom Instruction*

**INT 111 — Music Vocabulary in Practice**  
Through reading, writing, score study, special projects, listening to and performing musical examples, and extensive class discussion, students will develop and practice their skills in the usage and comprehension of music vocabulary. Designed primarily for students whose first language is not English. Instructor's consent required for students not concurrently enrolled in ESL I. (2 credits) Rash

**INT 121 — Performance Health Resources & Strategies**

In this course, students explore various methods and schools of thought concerning performance health for the musician. Topics include current research on injury prevention, posture and alignment, stress reduction and relaxation, and performance anxiety. Professional practitioners of established methods such as the Alexander Technique and Feldenkrais present workshops during the semester, and members of the NEC studio faculty act as guest speakers. Students who complete this course will know how to access a broad base of resources they can consult and rely upon throughout their musical careers. In addition, students are encouraged to develop a personal philosophy of performance health that they can put into practice immediately. (2 credits) Rash

**INT 333 — Professional Artist Seminar: Orchestral**

This course focuses on the specific career-related issues of orchestral and chamber musicians. Topics the guest lecturers and instructors will cover include freelance skills and opportunities, audition preparation, union issues, launching a chamber group, audience communication skills, finances, taxes, applying to graduate schools, and teaching. Student projects may include a choice of an adjudicated mock audition or a performance-related project, plus a resume, bio, and cover letter. With instructor's permission, students may substitute Arts Administration Internship. (1 credit) Beeching, R. Sullivan

**INT 333 — Professional Artist Seminar: Solo/Chamber Recitalists**

This course focuses on the specific career-related issues of solo and chamber musicians. Topics the guest lecturers and instructors will cover include competitions, audition preparation, artist management, local performance opportunities, publicity, audience communication skills, applying to graduate schools, and teaching. Student projects may include a choice of performance-related project, an independent study project, or a full promo kit (Web-based or hard copy) plus resume and cover letter. With instructor's permission, students may substitute Arts Administration Internship. (1 credit) Beeching, R. Sullivan

**INT 333 — Professional Artist Seminar: Jazz/CI/Composers**

This course focuses on the career-related issues of jazz and other non-classical performers as well as composers of all genres. Topics the guest lecturers and instructors will cover include recordings, Web sites, finding/creating/booking performance opportunities, publicity issues, copyrights, contracts, grants, and commissions and fund-raising for music projects. Student projects may include a choice of a performance-related project, an independent research project, or a full promo kit (Web-based or hard copy) plus resume and cover letter. With instructor's permission, students may substitute Arts Administration Internship. (1 credit) Beeching, R. Sullivan

**INT 333 — Professional Artist Seminar: Classical Vocalists**

This course focuses on the specific career-related issues of classical vocalists. Topics the guest lecturers and instructors will cover include freelance opportunities, summer festivals/apprentice programs, audition preparation, artist management, photos, publicity, launching an ensemble, finances, taxes, and teaching. Student projects may include a choice of performance-related project, an independent study project, or a full promo kit (Web-based or hard copy) plus resume and cover letter. With instructor's permission, students may substitute Arts Administration Internship. (1 credit) Beeching, R. Sullivan

**INT 440T — Arts Administration Internships**

Gain practical work experience in Boston-area arts organizations such as symphony

orchestras, opera companies, publicity firms, record labels and public radio stations. Unpaid internships are only available for one credit. Internships may also be paid. In such cases the internship is only available for zero credit and must run according to the semester calendar. International Students must obtain Curricular Practical Training approval from their studio instructor and the Dean of Students before registering for a paid internship. (0 or 1 credit) Beeching

**INT 450 — Independent Study**

See *Independent Study*, under *Academic Regulations and Information*, for description. (1-3 credits)

**INT 460 — Cross-Registration: Northeastern University**

See *Cross-Registration*, under *Academic Regulations and Information*, for description. (2-3 credits)

**INT 470 — Cross-Registration: Simmons College**

See *Cross-Registration*, under *Academic Regulations and Information*, for description. (3-4 credits)

**INT 480 — Cross-Registration: Tufts University**

See *Cross-Registration*, under *Academic Regulations and Information*, for description. (2-4 credits)

**INT 513/514T — Intensive English I**

**INT 537T — English as a Second Language I**

Speaking and writing practice, reading and listening comprehension, vocabulary development; selected grammar and usage exercises. Placement by exam. (0 credit) Chandler, Kambouris

**INT 538T — English as a Second Language I**

Reading and listening comprehension; American history, culture and politics; development of study skills such as note-taking, outlining, and skimming. Prerequisite: INT 537T or placement by exam. (0 credit)

**INT 540T — Arts Administration Internships**

Graduate offering of INT 440T. (1 credit) Beeching

**INT 550 — Independent Study**

See *Independent Study*, under *Academic Regulations and Information*, for description. (1-2 credits)

**INT 560 — Cross-Registration: Northeastern University**

See *Cross-Registration*, under *Academic Regulations and Information*, for description. (2-3 credits)

**INT 580 — Cross-Registration: Tufts University**

Limited to graduate-level music courses. See *Cross-Registration*, under *Academic Regulations and Information*, for description. (2-3 credits)

**INT 637T — English as a Second Language II**

Uses autobiography to develop reading and writing fluency. Students write autobiographies and reviews of autobiographies they have read. Prerequisite: INT 538T or placement by exam. (0 credit) Chandler

**INT 638T — English as a Second Language II**

Focuses, through reading and writing, on Marcia Davenport's *Mozart* and the film *Amadeus*. Continuation of INT 637T. (0 credit)

**INT 647T — Critical Reading and Writing**

Reading, summary, and analysis of a variety of literary forms: sermons, poems, diaries, letters, speeches, journalist reports, interviews, editorials, short essays, and scholarly articles. Study of correct documentation; writing thesis statements; learning to structure arguments. Prerequisite: INT 638T or placement exam. (0 credit) Chandler

**INT 648T — Reading Seminar**

Continuation of INT 647T. Prerequisite: INT 647T. (0 credit)

**INT 820, 840 — Beyond-Degree Studio**

See *Beyond-Degree Studio*, under *Academic Regulations and Information*, for description. (0 credit)

**INT 970 — D.M.A. Research Project Advising**

Prerequisites: MHST 901, 902; THYG 901, 902. (0 credit) See *Tuition*.

**INT 971 — D.M.A. Research Project Advising**

Continuation of INT 970. Prerequisite: INT 970. (0 credit) See *Tuition*.

**INT 980 — D.M.A. Research Project**

Prerequisites: MHST 901, 902; THYG 901, 902. (3-6 credits)

**INT 990 — D.M.A. Recital**

See *Doctor of Musical Arts* program of study. (3-6 credits)

**JAZZ STUDIES**

Schaphorst, Chair; Banacos, Bergonzi, Blake, Brookmeyer, Buda, Cain, Carlberg, Chaffee, Chase, Coleman, Davis, Eade, Garzone, Haddad, Hart, Hayward, Hazilla, Leake, Lockwood, Maneri, McBee, McNeil, Morris, Moses, Netsky, Nieske, Pérez, Pomeroy, Samuels, Schwendener, Shepik, Sher, Stagnaro, Zocher

**Undergraduate Curriculum**

*Studio (JS 100 or as assigned by the department)*

**Classroom Instruction****JS 221 — Improvisation for Non-Majors**

An introduction to basic improvisational techniques and aural skills used in jazz improvisation. The first semester focuses on modal improvisation; harmonic progressions are introduced in the second semester. Emphasis on vocal/instrumental connection, notational skills, and "non-classical" interpretation. (1 credit) Coleman

**JS 222 — Improvisation for Non-Majors**

Continuation of JS 221. Prerequisite: JS 221. (1 credit) Coleman

**JS 223 — World Music Rhythms**

A world music workshop for instrumentalists and vocalists that focuses on the students' ability to internalize and comprehend a range of rhythms. The teaching emphasizes speaking rhythm and then performing the lessons on the frame drum. Course materials are based upon a contemporary application of old-world teaching methods from North Africa, the Mideast, and South India. The rhythms are polyrhythmic and cyclical in nature. The playing techniques implemented are basic hand and finger techniques adapted from South Indian drumming and can be applied to a variety of percussion instruments. (2 credits) Haddad



**JS 263 — Introduction to Jazz Improvisation and Ear Training**

An introduction to basic improvisational techniques and aural skills for jazz studies majors. The first semester focuses on modal improvisation; harmonic progressions are introduced in the second semester. Emphasis on vocal/instrumental connection, keyboard, and notational skills. (2 credits) Chase

**JS 264 — Introduction to Jazz Improvisation and Ear Training**

Continuation of JS 263. Prerequisite: JS 263. (2 credits) Chase

**JS 368 — Jazz Repertoire**

Advanced study, memorization, and performance of standard jazz repertoire.

Prerequisite: JS 264 or placement exam. (2 credits) McNeil

**JS 378 — Jazz Theory**

Study and aural recognition of jazz vocabulary, including chord progressions, tune and solo construction, and appropriate use of all chord/scale types. Instructor's permission required for non-majors. Prerequisite: CI 283T, JS 483T, or placement exam. (2 credits) McNeil

**JS 425T — Development of Rhythmic Skills**

Study of rhythm and the functions of laws governing it. Analysis of rhythm patterns and cycles, and studies to develop the ability to play them. Students are expected to become proficient in playing studies and identifying rhythms from dictation and other sources. (1 credit) Cain

**JS 448T — Jazz Vocal Traditions**

Explores the history of jazz singing from its roots in early African-American music through Louis Armstrong to contemporary jazz singers. From the mainstream to the avant-garde, important individual contributions as well as larger trends will be examined. The mutual influences of the vocal and instrumental traditions on one another, and the influence of jazz singing on other styles such as pop and Brazilian music will be considered. Classes and coursework include reading, listening, lectures, videos, and guest lecturers. (2 credits) Eade

**JS 455T — Lydian Chromatic Concepts**

Introduction to the theoretical concepts formulated by George Russell. Analysis of jazz and non-jazz compositions. Prerequisite: JS 378. (2 credits) Schwendener

**JS 456T — Lydian Chromatic Concepts**

Continuation of JS 455T. Prerequisite: JS 455T. (2 credits) Schwendener

**JS 473 — Jazz Composition and Arranging I**

Fundamental topics in jazz composition and arranging are introduced through the analysis and imitation of models drawn from the jazz repertory. Topics include jazz harmony, reharmonization, voicing, writing for rhythm section, and writing for two and three horns. Prerequisite: JS 378. (2 credits) Schaphorst

**JS 474T — Jazz Composition and Arranging II**

After studying each of the sections of the ensemble independently, an arrangement for jazz orchestra is developed through the analysis of works from the jazz repertory. Topics include form, counterpoint, and recomposition, encompassing both traditional and innovative approaches to writing for the jazz orchestra. Continuation of JS 473T. Prerequisite: JS 473T. (2 credits) Schaphorst

**JS 479T — Jazz Styles: Improvisation**

Selected topics in the history of jazz improvisation are studied through listening, transcription, and analysis of improvised solos and accompaniments, and composi-

tion of solos in the styles of such past jazz artists as Louis Armstrong, Sidney Bechet, Coleman Hawkins, Lester Young, Charlie Parker, Miles Davis, John Coltrane, and a number of more recent figures. Prerequisite: JS 378. (2 credits) Chase

#### **JS 480T — Jazz Styles: Composition**

Study of the styles of selected composers through listening, transcription, and analysis of jazz compositions, and composition of pieces in the style of historic composers including Don Redman, Duke Ellington, Billy Strayhorn, Thelonious Monk, Lennie Tristano, Horace Silver, Sun Ra, Ornette Coleman, John Coltrane, and Wayne Shorter. Prerequisite: JS 378. (2 credits) Chase

#### **JS 481T — Jazz Styles: Free Jazz and the Avant-Garde**

Studies the work of improvisers and composers working in "free jazz" and the avant-garde styles of 1958 to the present through listening, transcription, analysis and composition. Prerequisite: JS 378. (2 credits) Chase

#### **JS 483T — Jazz Ear Training**

Study of direction, function, and purpose of melodic line. Identification of tensions in chord changes and construction of melodies involving these tensions.

Examination of the use of upper structure triads in improvisation and sight-singing; transcription of solos from records. Prerequisite: JS 264 or by placement exam. (2 credits) Garzone

#### **JS 487T — Seminar in Performance**

Focuses on developing and expanding students' artistic sensibility through performance and discussion. Integrates advanced aural, theoretical, compositional and performance skills into individual aesthetics. Provides insights into concert preparation, career strategies, and development of repertoire. (2 credits) Faculty



**Graduate Curriculum*****Studio (JS 500)******Classroom Instruction*****JS 057 — Graduate Jazz Theory and Ear Training**

Prepares students for more advanced graduate work in jazz courses through instruction and practice in jazz ear training and a review of jazz melodic, harmonic, and formal practice and analysis. Class meetings will include weekly ear training practice (singing and dictation), presentation of theory concepts in short lectures, listening, analysis, and discussion. Homework will include ear training practice, including transcription, and analysis projects. Required of graduate students majoring in Jazz Performance and Jazz Composition in their first semester if their Jazz Theory and Ear Training test results show a need for remedial work. Recommended for graduate jazz students who do not have a Bachelor of Music degree in jazz. Open to other graduate students as an elective. (0 credits) Chase

**JS 525T — Development of Rhythmic Skills**

Study of rhythm and the functions of laws governing it. Analysis of rhythm patterns and cycles, and studies to develop the ability to play them. Students are expected to become proficient in playing studies and identifying rhythms from dictation and other sources. Graduate offering of IMPRV 425T. (1 credit) Cain

**JS 526 — Jazz Composition for Performers**

Introduces the basic techniques of jazz composition to jazz performers through guided composition assignments, listening and analysis. Includes tonal composition in standard song forms, writing for small jazz ensembles, and exploration of newer forms in jazz. Open to non-Jazz Studies majors by permission of the instructor. (2 credits) Faculty

**JS 528 — Intervallic Improvisation**

Explores the use of interval sets, cells, and motives in melodic improvisation through performance, ear training, and composition assignments. (2 credits) Bergonzi

**JS 529 — Melodic Rhythms in Jazz Improvisation**

Focuses on the awareness and development of rhythms in creating a jazz language. For much of one's studies the focus is on which notes to play; this course takes a different perspective by examining which rhythms one can use to organize those notes. The concepts of swing, metric modulation, and polyrhythms are also included in this course. (2 credits) Bergonzi

**JS 548T — Jazz Vocal Traditions**

Explores the history of jazz singing from its roots in early African-American music through Louis Armstrong to contemporary jazz singers. From the mainstream to the avant-garde, important individual contributions as well as larger trends will be examined. The mutual influences of the vocal and instrumental traditions on one another, and the influence of jazz singing on other styles such as pop and Brazilian music will be considered. Classes and coursework include reading, listening, lectures, videos, and guest lecturers. (2 credits) Eade

**JS 555T — Lydian Chromatic Concepts**

Introduction to the theoretical concepts formulated by George Russell. Analysis of jazz and non-jazz compositions. (2 credits) Schwendener



**JS 556T — Lydian Chromatic Concepts**

Continuation of JS 555T. Prerequisite: either JS 555T or JS 577. (2 credits)  
Schwendener

**JS 567 — Graduate Improvisation Seminar**

Rhythmic, melodic, harmonic, and sonic aspects of improvisation are examined through discussion, listening, and in-class performance. Structured improvisation and composition assignments explore specific musical parameters with the aim of expanding students' knowledge of creative and expressive possibilities. (2 credits)  
Bergonzi

**JS 568 — Graduate Improvisation Seminar**

Continuation of JS 567. Prerequisite: JS 567 or permission of instructor.  
(2 credits) Bergonzi

**JS 570 — Topics in Jazz Theory and Analysis: Charlie Parker and Lennie Tristano**

Studies the improvisational and compositional styles of bebop innovators Charlie Parker and Lennie Tristano and their colleagues and followers, including Bud Powell, Lee Konitz, and Wayne Marsh, through recordings, videos, transcriptions, analysis, and performance projects. (2 credits) Chase

**JS 573 — Advanced Jazz Composition and Arranging I**

Advanced topics in jazz composition and arranging are introduced through the analysis and imitation of models drawn from the jazz repertoire. Topics include ostinato, advanced counterpoint, intervallic and 12-tone techniques, alternate notational approaches and an introduction to Brazilian and Afro-Cuban music.  
(2 credits) Schaphorst

**JS 574 — Advanced Jazz Composition and Arranging II**

Innovative larger works for jazz ensembles are studied, including writing for woodwinds, French horn, tuba, voice, percussion and strings. Assignments include writing for a variety of non-traditional jazz instrumental and vocal ensembles, with an emphasis on building large forms out of basic melodic, harmonic and rhythmic material. Continuation of JS 573. Prerequisite: JS 573. (2 credits) Schaphorst

**JS 579T — Jazz Styles: Improvisation**

Selected topics in the history of jazz improvisation are studied through listening, transcription, analysis of improvised solos and accompaniments, and composition of solos in the styles of such past jazz artists as Louis Armstrong, Sidney Bechet, Coleman Hawkins, Lester Young, Charlie Parker, Miles Davis, John Coltrane, and a number of more recent figures. (2 credits) Chase

**JS 580T — Jazz Styles: Composition**

Studies selected composers' styles through listening, transcription and analysis of jazz compositions, and composition of pieces in the style of such historic composers as Jelly Roll Morton, Don Redman, Duke Ellington, Billy Strayhorn, Thelonious Monk, Lennie Tristano, Horace Silver, Sun Ra, Ornette Coleman, John Coltrane, and Wayne Shorter. (2 credits) Chase

**JS 581T — Jazz Styles: Free Jazz and the Avant-Garde**

Studies the work of improvisers and composers working in "free jazz" and the avant-garde styles of 1958 to the present through listening, transcription, analysis and composition. (2 credits) Chase



**JS 583T — Jazz Ear Training**

Studies the direction, function, and purpose of melodic line. Identification of tensions in chord changes and construction of melodies involving these tensions. The use of upper structure triads in improvisation and sight-singing; transcription of solos from records. (2 credits) Garzone

**JS 587T — Seminar in Performance**

Focuses on developing and expanding students' artistic sensibility through performance and discussion. Integrates advanced aural, theoretical, compositional and performance skills into individual aesthetics. Provides insights into concert preparation, career strategies, and development of repertoire. (2 credits) Bergonzi

**LIBERAL ARTS**

McPherson, Chair; Breese, Chandler, Ceglia, Consoli, Corman, Desjardins, Jones, Kambouris, Keppel, Klein, Labron, Lepson, Reutlinger, Row, Squire, Stovall

The Liberal Arts department offerings provide opportunities to study major academic disciplines as well as cultural, social, intellectual, and political contexts for music. The curriculum offers a broad range of courses in languages, literature, history, cultural studies, art, social sciences, and interdisciplinary classes. The Liberal Arts program ensures that students attain college-level proficiency in the essential skills of critical reading, writing, and analysis. The department houses the Writing Center, which offers individual consultations to all members of the NEC community.

Graduate Intensive English and English as a Second Language courses are listed as **Interdisciplinary Studies**.

*Students may take Liberal Arts electives after completing LARTS 111, and 221. The following courses do not require prerequisites: LARTS 181-182, 185-186, 187-188, 291, 292, 293, 295.*

**First-Year Core Curriculum****LARTS 111 — College Writing**

Intensive training in writing, critical thinking and reading, and basic research skills. Group instruction is complemented by individual writing consultations in the Writing Center. (2 credits) Corman, Jones, Keppel, LaBron

**LARTS 221 — Liberal Arts Seminar**

Liberal Arts Seminars focus on a topic and major texts. There is an emphasis on developing academic skills, including critical reading, keeping portfolios, speaking, and debating. Courses include: *Thinking About Your Brain, Social Identity, Memory And Society, Law And Order, Murder Stories and Hindu Myths*. Co-requisite LARTS 111. (2 credits) Faculty

**LARTS 222 — First Year Electives**

A collection of elective courses designed for first year students. These courses continue the development of academic and research skills as introduced in the Liberal Arts Seminars. They also develop the capacity to engage with different topics in greater depth and complexity. (Course titles will be available during spring registration.) (2 credits) Faculty

*English as a Second Language*

**LARTS 113T/114T — Intensive English I**

Preparation for the TOEFL by practicing vocabulary, reading and listening comprehension, and grammar. Also, some speaking and writing. (8 non-degree credits each semester) Kambouris and Chandler

**LARTS 137T — English as a Second Language I**

Emphasis on listening comprehension and speaking; practice in reading and writing; vocabulary development; selected grammar and usage exercises. Placement by exam. (2 credits) Kambouris

**LARTS 138T — English as a Second Language I**

Uses texts about American history and culture to develop skills in reading and listening comprehension, including note taking, outlining, and skimming. Speaking and writing assignments focus on comparisons/contrasts between life in the U.S. and in the student's home country. Prerequisite: LARTS 137T or placement by exam. (2 credits) Kambouris

**LARTS 147T — Critical Reading and Writing**

Equivalent to LARTS 111 for native speakers of languages other than English. To be taken concurrently with LARTS 221 Prerequisite: LARTS 238T or placement exam. (2 credits) Keppel

**LARTS 148T — Reading Skills Seminar**

Designed for undergraduate students in ESL I. Teaches strategies to promote better reading and vocabulary development. Writing is done in response to reading and discussion of short stories. (2 credits) Kambouris

**LARTS 237T — English as a Second Language II**

Uses *Evenings with the Orchestra*, by Berlioz, and a variety of autobiographical texts in order to develop reading fluency and expand writing skills such as summarizing and outlining. Practices listening comprehension through watching videos and promotes speaking about readings. Prerequisite: LARTS 237T or placement by exam. (2 credits) Kambouris

**LARTS 238T — English as a Second Language II**

Focuses on Marcia Davenport's *Mozart* to promote reading and writing and discussion and oral presentation. Prerequisite: LARTS 237T or placement by exam. (2 credits) Kambouris

*Modern Languages***LARTS 181 — Introduction to Spoken German I**

Practice in hearing, speaking, and writing to develop a knowledge of basic grammatical structures. Designed to teach a thorough command of the language for reading fiction and expository prose. (3 credits) Reutlinger, Stovall

**LARTS 182 — Introduction to Spoken German II**

Continues instruction in basic grammatical structures and adds selected texts for group and individual study. Prerequisite: LARTS 181. (3 credits) Reutlinger, Stovall

**LARTS 185 — French I**

Beginning course combining intensive work in oral expression with the study of grammar and introductory readings. (3 credits) Squire

**LARTS 186 — French II**

Continuation of LARTS 185. Prerequisite: LARTS 185. (3 credits) Squire

**LARTS 187 — Italian I**

Beginning course combining intensive work in oral expression with the study of grammar and introductory readings. (3 credits) Ceglia

**LARTS 188 — Italian II**

Continuation of LARTS 187. Prerequisite: LARTS 187. (3 credits) Ceglia

**Literature****LARTS 252 — Drama: Origins and History**

A survey of the origins of western drama and its development through key transitional periods and recurrent themes. Students attend at least one of the assigned plays in performance and have the opportunity to engage the texts by rehearsing scenes during class time. (2 credits) Keppel

**LARTS 325 — Shakespeare: The Tragedies**

*Hamlet, King Lear, Othello, Antony and Cleopatra, and Macbeth.* (2 credits) McPherson

**LARTS 326 — Women and Literature**

Examination of the writing of African-American, Asian-American, and Latin American women within a social and cultural context, paying particular attention to issues of race, ethnicity, class, and gender. (2 credits) Corman

**LARTS 329 — Shakespeare Studies**

Discussion, analysis, and acting of *A Midsummer Night's Dream, Twelfth Night, A Winter's Tale, The Tempest, Troilus and Cressida, and Richard III.* (2 credits) McPherson

**LARTS 332 — Poetry Workshop**

Focuses on the writing of poetry as well as in-class analysis and discussion of students' poems. Readings and discussions of works by contemporary authors. (2 credits) Lepson

**LARTS 347 — British Literature Since 1800**

Readings and analysis of individual works within the English literature to develop an understanding of the methods and techniques of literary creation, the relationship between the writer and techniques of literary creation, the aesthetic ambitions of the individuals and their roles as artistic creators. Works by Wordsworth, Austen, Tennyson, Auden, Lessing and others will be discussed. (2 credits) Klein

**LARTS 348 — American Literature**

Reading and analysis of representative works from American literature to understand its central themes and impact on American society. Authors include Twain, Dickinson, Hemingway, Hughes, Percy, and Morrison. (2 credits) Klein

**LARTS 349 — Contemporary American Poetry**

Examines various styles, methods of writing, theoretical statements, and groups of poets that have contributed to the variety and vitality of contemporary American poetry. (2 credits) Lepson

**LARTS 351 — Contemporary Drama: 1950 to present**

This course examines themes, theories, and techniques relevant to contemporary drama from 1950 to the present, with an emphasis on plays produced in the last fifteen years. Students attend at least one of the assigned plays in performance and have the opportunity to engage the texts by rehearsing scenes during class time. (2 credits) Keppel

### LARTS 352 — Drama Workshop I

A collaborative workshop in the elements of acting and directing. Students will engage in various sense memory exercises and group improvisations and will work together as a unit on a series of scenes from an assigned play. (2 credits) Keppel

### LARTS 381 — Modern Drama: 1900-1960

This course examines central themes, theories and techniques of the modern stage. Students attend at least one of the assigned plays in performance and have the opportunity to engage the texts by rehearsing scenes during class time. (2 credits) Keppel

### LARTS 382 — Drama Workshop II

An extension of the techniques of acting and directing presented in Drama Workshop I. Students will learn the elements of putting on a full production of a one-act play and will perform it at an NEC venue. They will also have the opportunity to create their own original one-act plays. Prerequisite: LARTS 352. (2 credits) Keppel

### LARTS 445 — Contemporary Literature

Analysis and discussion of contemporary novels and stories chosen for their technical variety and representation of cultural aspects of modern life. (2 credits) McPherson

## *History and Cultural Studies*

### LARTS 257 — The Romantic Movement

An examination of Romanticism and its impact, with particular attention to its various expressions in literature, fine arts, music, and philosophy. (2 credits) McPherson

### LARTS 312 — Introduction to Sociology

Introduces the science of society; sociological principles; social institutions and their political, economic, civic functions, and impact. Examines American society and its class, culture, gender, multiracial, multi-ethnic, and multilingual context as well as caste and hierarchical arrangements. (2 credits) Faculty

### LARTS 319 — Europe in the 19th Century

The story of European society in its greatest age. Students will examine the social and cultural forces making for European supremacy in the 19th century, looking at the rise and triumph of the middle classes, the decline of religious belief and emergence of secular societies, the ideas of nation and nationalism, imperial ambitions, and the ascent of urban societies and urban culture. We will also study the artistry behind European culture, including works by David, Hoffman, Balzac, and Wells. (2 credits) Klein

### LARTS 327 — Revolutions

Societies change because of a political event like the Russian Revolution, or because of the automobile, or penicillin, or computers, or birth rates, or "globalization." Some revolutions occur suddenly, some imperceptibly, but societies and people survive and flourish according to their ability to adapt to them. The first half of the course will focus on some of the major revolutions of the 20th century in politics, society, and technology; the second half will focus in particular on "globalization," medicine and demography. (2 credits) McPherson

### LARTS 335 — History of Western Philosophy I: Pre-Socratics to Descartes

This course will look at how some of the major thinkers of the western tradition



have dealt with fundamental philosophical questions: both those they inherited and those they created. This course will take us from the early Greek's conceptions of reality through early modernity's concerns with what we can know about reality. We will also examine the ways in which each thinker's ethics, theory of knowledge, etc., are related to one another. (2 credits) Breese

**LARTS 336 — History of Western Philosophy II: Descartes to Heidegger**

This course will examine the theories of modern-era philosophers in the current Western canon. We will look at how they addressed ideas inherited from earlier philosophers, and consider the primary conceptual shifts that distinguish these thinkers from "pre-modern" philosophers. We will also study ways in which each thinker's ideas form a system. (2 credits) Breese

**LARTS 342 — The Politics of the Modern World**

Examines such contemporary international political issues as rivalry for world power, struggle for energy and food, emergence of nationalist and religious ideologies, and dangers of nuclear proliferation. (2 credits) Klein

**LARTS 343 — Race for the Presidency**

Follows the presidential campaign as a way of learning more about the U.S. electoral process, the structure of party politics, the role of such intermediary groups as contributors, political action committees, and the media, as well as economics, political psychology, and sociology of American voters. (2 credits) Klein

**LARTS 344 — Issues and Elections: Electoral Politics in Modern America**

This course studies the methods, issues, and goals of the 2006 national elections. The class will read about partisan leadership, party organization and media politics, focusing on such issues as the war on terror, the American presence in Afghanistan and Iraq, the shaping of the Supreme Court, the looming issue of corruption and government oversight, and the changing American economy. (2 credits) Klein

**LARTS 413 — Europe in the 18th Century**

This class will survey Europe's political, social, and cultural history from England's Glorious Revolution to France's epic Revolution of 1789, focusing on the transition from a rural, agrarian world to a modern, urban, and industrial society, as well as its rejection of absolute monarchy in favor of modern notions of rights and representation. Topics will include the European political rivalries and the great wars that dominated the century, the development and growth of the modern state, the emergence of a new, urban, popular culture, the triumph of the Enlightenment, as well as the reaction to it expressed in both the Wesleyan 'religion of warmth' and the literature of *Sturm und Drang*, and the newly global economy, centered on European slave colonies and international trade. Students will discuss writings by Jonathan Swift, the Grimm brothers, Isaac Watt, Goethe, and David. (2 credits) Klein

**LARTS 415 — Wealth and Poverty of Nations**

A study of the philosophy of economics, and its application to such contemporary issues as the business of the arts, the growth of international competition, and the changing structure of work in industrial society. (2 credits) Klein

**LARTS 416 — China and Japan in the 20th Century**

Students will follow the history of these two Pacific powers over the last hundred years as they have pursued their unique social, cultural, and political ambitions on the world stage. Readings, discussions, and lectures will focus on China's trans-

formation from an ancient, closed empire to a modern international state, with special emphasis on the social and cultural transformations of Mao Zhedong's Communist regime. In contrast, studies of Japan will evaluate that state's strategy of modernization, using Western means to achieve traditional Japanese goals. (2 credits) Klein

#### **LARTS 417 — Europe in the 20th Century**

The story of Europe's decline from great power into civil war, totalitarianism, and cultural confusion. Students will read and discuss such issues as the alienation of the "Lost Generation," the appeal of fascist and communist ideologies, the emergence of anti-democratic thinkers, the retreat from liberal ideals, loss of empire, and collapse of Soviet-styled socialism. We will read and discuss such 20th-century artists and thinkers as Ernst Junger, Picasso, Jean Paul Sartre, Fredrich Hayak, Dmitri Shostakovich, and Franz Fanon. (2 credits) Klein

#### **LARTS 421 — Holocaust: Genocide in the 20th Century**

The politics of extermination in the 20th century. The class uses historical case studies, literature, film, and art to study the political and social motives behind genocide, as well as its psychological impact on victims, survivors, and collaborators. (2 credits) Klein

#### **LARTS 441 — The American Civil War: Causes and Consequences**

An examination of the central importance of the war in American history beginning with the developments that led to the war, the major campaigns of the war, the Emancipation Proclamation and Final Union Victory. (2 credits) McPherson

#### **LARTS 442 — The American Century**

A study of the rise of America from frontier nation to world empire. Topics include conservation, the Depression, the Civil Rights Movement, America's rise to world power, the protest movements of the 1960s and the development of contemporary American literature, art, and music. (2 credits) Klein

#### **LARTS 453 — The Buddha**

This course explores the life and teachings of the Buddha through the study, primarily, of significant parts of two major and very early Buddhist writings (composed in the 1st century A.D.), Ashvagosha's *Buddhacarita* and the Sanskrit *Dharmapada*, as presented in English translation by Edward Conze in his *Buddhist Scriptures*. Students will work directly with these primary texts as well as consider the writings of other significant (20th century) explicators of Buddhist thought, particularly D. T. Suzuki and Walpola Rahula. (2 credits) Row

#### **LARTS 466 — Ecology: The Study of our Environment**

This course examines the discipline of Environmental Studies, including the history, economics, sociology, politics, and philosophy of the "green movement" over the last hundred years. The class focuses on and develops four crucial issues in environmental studies: the continuing debate between "wise use" and "preservation"; the larger international debate between "development" and "nature"; the economic debate between capitalism and its rival value systems; and, finally, the philosophical debate about whether ecology is rooted in human philanthropy or "the rights of living beings." (2 credits) Klein

#### **LARTS 467 — Modernism**

Examines the modernist movement through literature, film, psychology, visual arts, and music. (2 credits) McPherson

**LARTS 471 — Law and American Society**

This course will examine contemporary social issues through the prism of the American legal system. Topics such as intellectual property rights and the internet, same sex marriage, abortion, separation of church and state, obscenity, privacy rights, and anti-terrorism regulations will be studied and debated. (2 credits)

Faculty

**LARTS 472 — Copyright and Creativity: Who Owns Music?**

Musicians find themselves faced with dilemmas regarding what music they can and cannot use in new arrangements, compositions, or performances. The dilemmas arise not only as artists seek to understand and comply with copyright standards, but also when seeking to use non-western musics where indigenous custodians seek rights over its use and disposition. Propriety over appropriation is up for debate in courtrooms, on agendas at the U.N., and in national and regional arenas as well. Using several landmark legal cases as a backdrop, we will study notions of ownership and fair use in the U.S., and then explore a number of the main issues of music use across cultures. (2 credits) Sandler

**LARTS 481 — Cultural History of India**

Study of the history of Indian culture beginning with the advent of Hinduism (c. 1500 BC), through the growth of Buddhism (c. 563–200 BC), the “classical era” (c. 320–647 AD), the period of Islamic influence (1200–1750 AD), and the modern era, drawing on such forms of cultural expression as philosophy, literature, science, architecture, and the visual and performing arts. Examples include the *Bhagavad Gita* and *Ramayana*, the invention of algebra, Hindu and Islamic architecture (e.g. Taj Mahal), Bharata Natyam (classical dance), and miniature paintings. (2 credits) Row

**LARTS 490 — Advanced Seminar**

A seminar designed for third and fourth year students that focuses on a single topic in depth. Topics will change depending on the faculty member leading the seminar.

**Spring '07: Brains Causing Minds**

Explores some of the philosophical issues raised in discussions between philosophers and scientists about the recent neurological research on consciousness. Issues will include challenges to the long held conceptions of self and free will, as well as how different conceptions of mind influence the design of brain research. Although not a science class, we will read texts by neurologists asking philosophical questions, and by philosophers grappling with neurology. (2 credits) Breese

**Spring '08: The Lost Cause**

A study of the Confederacy in the Civil War: the nature of the ante bellum South, its society, its politics, its “peculiar institution”, its view of the North, the reasons for secession, the politicians and generals, the conduct of the war, and the economic, social, and political consequences of defeat. (2 credits) McPherson

***Religion and Philosophy*****LARTS 316 — Religious Traditions of the World**

Explores religious traditions through an examination of texts, teachings, and practices, and considers the philosophical problems inherent in the study of multiple religions. Surveys Judaism, Christianity, Buddhism, Islam, and Confucianism. Film, devotional music, scriptural sources. (2 credits) Breese



**LARTS 317 — Metaphysics**

We will ask about the nature of reality and whether we are able to know what is real. Is the material world as it appears to us all that there is? If we say there is something else beyond what science can measure, how can we prove it? Are there unchanging truths that we should strive to discover, or is the world always in flux? If reason contradicts our senses, which do we trust? (2 credits) Breese

**LARTS 333 — Ethics**

Investigation of the principal religious and philosophic theories regarding moral life, from Western European and feminist as well as non-Western perspectives, and the relation of these to such contemporary moral issues as racism, sexism, right to life, right to death, and personal integrity. (2 credits) Breese

**LARTS 339 — Philosophy of Religion**

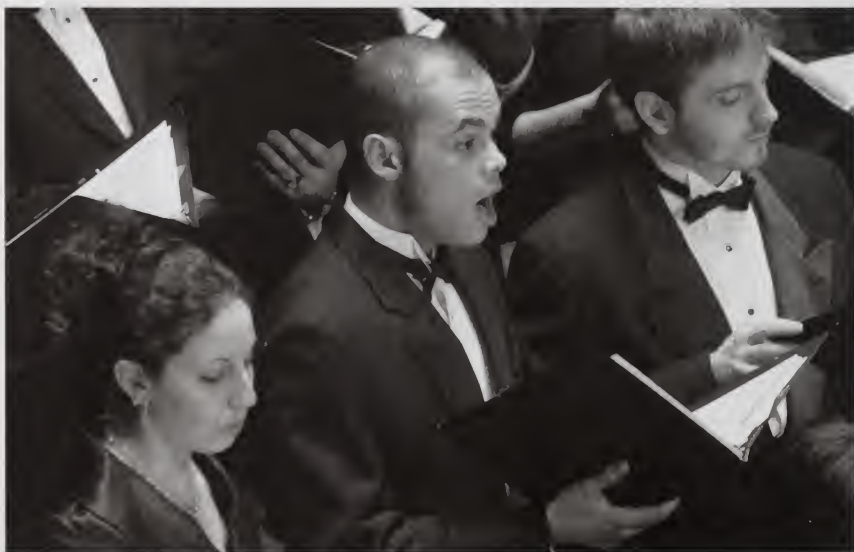
An examination of the philosophical problems that arise when we consider the world's religions. Can we know whether there is a divine or transcendent reality? How is religious music thought to function within different religions — can it actually convey the listener to the divine, or is it merely expressing human feelings? How do we reconcile multiple religions all claiming divinely given truths? Are reason and faith mutually exclusive? Why does religious language seem so odd? Does evil really exist? Are mystics divinely inspired or insane? (2 credits) Breese

**LARTS 340 — Philosophy of Mind**

Course will look at the development of the philosophy of mind in the modern era beginning with mind/body dualism, then moving to current issues within the field, such as the implications of recent brain research and claims that computers actually think. We will also consider the ways in which accepted models of the mind help to shape our sense of our own actions and experiences. (2 credits) Breese

**LARTS 371 — Philosophy of Art**

We will analyze various thinkers' responses to the primary questions in the philosophy of art, such as: What distinguishes art from non-art, or music from





repetitive sounds? Who determines what is or is not art? Do the arts have an ethical function? How do abstract works convey meaning? We will also attempt to apply their theories to particular pieces, which should help you think more carefully about your work as musicians. (2 credits) Breese

#### **LARTS 375 — Philosophy of Gender**

A study of the recent history and development of feminist theories, as well as their impact on "mainstream" western philosophy. Course will give particular attention to theories about gender and the body, as well as the ways in which bodies are viewed. You will also be asked to interpret your own experience as performers in light of these theories. (2 credits) Breese

#### **LARTS 376 — Buddhist Philosophy**

Begins with an overview of Buddhist history that includes the Buddha's life and teachings as well as the development of the three primary "vehicles" since his death. We will spend the rest of the semester on close readings of the three significant Mahayana Texts dealing with the idea of emptiness. During the semester students will also look at recent neurological research on meditation and the brain, as well as at traditional teachings on developing mental quiescence. (2 credits) Breese

#### **LARTS 469 — Human Nature**

Examines traditional concepts of human nature as expressed in religions, philosophy, literature, and science and contrasts those with the impact of the genome and the claims of sociobiology on modern views. (2 credits) McPherson

### *Fine Arts*

#### **LARTS 291 — Visual Arts Studio**

Studio art and appreciation. Introduces fundamental visual language through drawing, color media, and studio projects. Discussion of a broad range of works by traditional and nontraditional artists which provide background and inspiration for creating original works in class. (2 credits) Desjardins

#### **LARTS 292 — Art History: The Story of Modern Art**

Major movements and historical foundations of modern art from the Impressionists to the present. Emphasis on developing an understanding of, and appreciation for modern art. Studio art projects (paint and collage); museum and gallery visits. (2 credits) Desjardins

#### **LARTS 293 — Sculpture Studio**

This course will provide the opportunity to study, experiment with and create three dimensional forms both large and small. We will also examine modern and contemporary sculpture and installations, as well as some basic architectural elements. Writing assignments and gallery visits also required. (2 credits) Breese

#### **LARTS 295 — Interarts: Multimedia Collaborations**

The first part of the course focuses on the importance of exchange between artists of differing media in the Modernist avant-garde movements. In particular, we will examine how the blurring of boundaries between painting, sculpture, and architecture — together with new materials offered by science and technology — have given rise to a multitude of hybrid forms. The second part of the course takes us out into Boston to experience several works of multimedia art and to learn about these works and see them in progress by meeting with artists, heads of organizations, and members of community collaboratives who are involved with these projects. (2 credits) Desjardins

*Film Studies***LARTS 363 — Film Studies I**

Explores ways of seeing and forms of representation in film; examines the viewer's engagement in the visual image and narrative; establishes critical perspectives for viewing films. (2 credits) Breese

**LARTS 364 — Film Studies II**

After a brief overview of the formal and structural elements of film, we will look at some of the ways that film conveys particular views about ideas such as race, class, authority, gender, nation, and family, and how those views have varied in different periods and cultures. Prerequisite: LARTS 363 (2 credits) Breese

**MUSIC HISTORY**

**R. Labaree, Chair;** Chase, Granat, Greenwald, Hallmark, Handel, Heiss, Marković-Stokes, Pinkham, Row, Schaphurst, Schepkin, G. Smith

*Mission Statement:* The Department of Music History and Musicology is committed to teaching students to think, write, and speak about music in informed and coherent ways. Towards that end, our curriculum addresses music from historical, analytical, social, and practical points of view. Our principal goal is to develop "learning-enabled" students who can read and interpret sources and texts and understand that a musical score tells an historical and theoretical story. We seek to connect what performers may already understand intuitively with historical and current streams of thought about music and music making.

Graduate courses are listed under Musicology.

*Classroom Instruction***MHST 111 — Introduction to Musical Styles**

Introduces students to a wide variety of musical styles, chronologically and geographically, through intense work on a few pieces in a seminar format. Performance and repertory based projects; oral and written exercises; library project. (2 credits) Senior and adjunct faculty

**MHST 117 — Introduction to Jazz History**

Traces the evolution of the musical language that came to be called "jazz," with attention to major styles and artists. Emphasis will be placed on aural analysis of jazz recordings and what to listen for in a jazz performance, including a study of rhythm section instruments and their roles in the various styles and the way jazz solos are constructed. Requirements include a research paper, midterm and final exams, and periodic short papers on discussion questions based on reading and listening assignments. Prerequisite: MHST 111. Not available to Jazz majors. (2 credits) Schaphorst

**MHST 221 — Survey of Music in Western Europe, c850-1750**

A survey of the principal genres and stylistic developments in Western music history from the earliest notated examples in the 9th century through the music of J. S. Bach. Students will study representative examples from the various phases of development and explore the social-cultural environment in which the music was created and performed. Changing practices in performance, instrumentation, and instrument making will also be considered. Requirements: a written critical

response to an assigned reading; an independent research project and report; mid-term and final exams. Prerequisite: MHST 111. (3 credits) Granat

**MHST 222 — Survey of Music in Western Europe, 1720-present**

A survey of the principal genres and stylistic developments in Western music history from 1720s, when a new "modern" style emerged in Italy, to developments of recent years. Students will study representative examples from the various phases of development and explore the social-cultural environment in which the music was created and performed. Changing practices in performance, instrumentation, and instrument making will also be considered. Requirements: a written critical response to an assigned reading; an independent research project and report; mid-term and final exams. Prerequisite: MHST 111. (3 credits) Granat

**MHST 251 — Jazz Improvisation: 1917-1955**

Explores the development of the art of jazz improvisation by soloists and ensembles beginning with the first recordings of jazz improvisation in 1917 and continuing through the swing era, bebop, and early modern jazz in the 1950's. Considers the social, cultural, and economic context of jazz improvisation. Studies the work of Sidney Bechet, Louis Armstrong, Earl Hines, Coleman Hawkins, Lester Young, Art Tatum, Dizzy Gillespie, Thelonious Monk, Charlie Parker, and Miles Davis, and changing styles of ensemble improvisation and rhythm section accompaniment. Prerequisite: MHST 111. (*MHST 117 or instructor's consent required for non-Jazz/Contemporary Improvisation majors.*) (2 credits) Chase

**MHST 252 — Form and Freedom in Jazz, 1956-74**

Explores the new forms, sounds, and procedures in jazz improvisation and composition from 1956 to 1974 through study of the work of Miles Davis, Gil Evans, Sun Ra, Charles Mingus, Ornette Coleman, John Coltrane, Cecil Taylor, Bill Evans, Wayne Shorter, and others. Considers the social, cultural, and economic context of new developments in jazz and their receptions and meanings.

Prerequisite: MHST 111 (*MHST 117 or instructor's consent required for non-jazz/CI majors*) (2 credits) Chase

**MHST 321 — Dramatic Vocal Music from Monteverdi to Handel**

Surveys the evolution of dramatic vocal music in the 17th and early 18th centuries, starting with the Florentine Camerata, early accompanied monody, and Italian opera. Special emphasis and major papers on Monteverdi's *Coronation of Poppea*, Purcell's *Dido and Aeneas*, and Handel's *Julius Caesar*. Prerequisite: MHST 111. (2 credits) Pinkham

**MHST 325 — Keyboard Music of Bach, Handel, and Couperin**

Studies representative harpsichord and organ works, their function in concert and liturgy, and the instruments for this repertoire. Prerequisite: MHST 111. (2 credits) Pinkham

**MHST 326 — Baroque Instrumental Music**

Surveys the major new forms that evolved or were invented in the late 17th century. In depth analysis of Bach's *Goldberg Variations* with students reporting on assigned variations. Examples of the fugue from Bach's *Well-Tempered Clavier* — Book I will also be studied, with students writing a fugal exposition. Other topics include Bach's *Brandenburg Concertos*, Biber's *Mystery Sonatas*, notational problems in French baroque works, the nature of Baroque orchestral instruments and modern substitutions. Course requirements include a major paper on a work, procedure, or form, with an oral presentation in class. Prerequisite: MHST 111. (2 credits) Pinkham



**MHST 334 — Defining Greatness, Three Case Studies: Machaut, Josquin, and Byrd**

Studies music of composers from different historical periods: Guillaume de Machaut (14th century), Josquin des Prez (15th and 16th centuries), and William Byrd (16th century). Prerequisite: MHST 111. (2 credits) **Hallmark**

**MHST 341 — The Road to the Open: Musical Developments in the First Half of the 20th Century**

Considers the different paths that composers took in overcoming the musical language of Romanticism. We will explore the gradual abandoning of tonality and thematicism in the expressionist works of Schoenberg, Strauss, Berg, and Webern; the development of 12-tone techniques; the discovery of new expressive means in the music of Debussy, Skryabin, and Messiaen; as well as the turn toward simplicity and the various guises of neoclassicism in the works of Satie, Les Six, Stravinsky, Bartók, and Hindemith. There will be listening quizzes, short essays and a final project (consisting of a term paper and a presentation) on the topic of the student's choosing. Prerequisite: MHST 111. (2 credits) **Marković-Stokes**

**MHST 352 — Women and Music**

Explores issues surrounding women and music, and considers a number of women through the ages, including Hildegard von Bingen, Comtessa de Dia, Tarquinia Molza, Laura Peverara, Francesca Caccini, Barbara Strozzi, Elisabeth-Claude Jacquet de la Guerre, Fanny Mendelssohn, Clara Schumann, Ethel Smyth, Amy Beach, Ruth Crawford Seeger, and Bessie Smith. Prerequisite: MHST 111. (2 credits) **Hallmark**

**MHST 355 — Performer and Composer at the Keyboard, 1700-1925**

Examines the shifting relationship between composer and performer in western music, as reflected in keyboard repertoire. Rather than customary emphasis on repertoire controlled by composers through notated scores, focus in this class will be on less well-known tradition of performer-controlled composition such as dance music, preludes, fantasias, variations, cadenzas, transcriptions, paraphrases, etc. Class materials include historic recordings, contemporary performance manuals and accounts, and recent scholarly literature. Students with relevant repertoire will perform pieces in class, along with occasional guests. Independent research projects will allow students to develop interests in particular forms, artists or techniques. Prerequisite: MHST 111. (2 credits) **Labaree**

**MHST 359 — Rock Music 1945-1970: From the Margins to the Mainstream**

This course traces the emergence and growth of rock 'n' roll, from its origins as an "outsider," minority music recorded by small independent companies to its eventual domination of the popular music charts around 1970. Centering on historically significant recordings, the course examines the collaborative process by which those recordings were created, including the contributions of performing artists, producers, record label owners, and disc jockeys. Among the issues addressed are why distinctive styles emerged from local music scenes in the South and how those styles then influenced recording activity in the major Northern studios. Requirements: weekly reading and listening assignments; mid-term and final exams; one research project and report; two short written papers on topics assigned for discussion in class. Prerequisite: MHST 111. (2 credits) **Faculty**

**MHST 361 — Music in Vienna, 1760-1815**

Surveys developments in vocal and instrumental music by composers active in Vienna during a half century that witnessed fundamental changes in the nature of music and the role of composers in European culture. Through masterworks of



Gluck, Haydn, Mozart, Beethoven, and music of their contemporaries, the changes in style and taste that lead to the notion of music as an autonomous expressive art will be examined. Course requirements include an independent research project, midterm, and final exam. Prerequisite: MHST 111. (2 credits) Smith

### **MHST 366 — The Symphonies of Beethoven**

A study of Beethoven's nine symphonies focusing on various issues, including: sources and editions, analysis and interpretation, social-historical context, and performance practice. Prerequisite: MHST 111. (2 credits) Smith

### **MHST 367 — The Operas of Mozart**

Explores the libretto, musical characterization, vocal discourse, tonal relations, instrumental form and function, current and past staging, interpretation, and comparison of Mozart operas. Provides a basis for criticism of Mozart's operas as they relate to each other as well as their influence on later works. Prerequisite: MHST 111. (2 credits) Greenwald

### **MHST 368 — The Music Dramas of Richard Wagner**

Studies Wagner's concept of Gesamtkunstwerk (total art work) as reflected in his music dramas and theoretical writings; their influence on the arts of the late 19th and early 20th centuries. Prerequisite: MHST 111. (2 credits) Greenwald

### **MHST 369 — The Symphony after Beethoven**

Examines the genre of the symphony as it evolved in response to Beethoven's symphonic output. Attention given first to the Beethovenian symphonic ideal and its cultural context then to symphonies by Schubert, Berlioz, Mendelssohn, Schumann, Liszt, Brahms, Franck, Bruckner, Mahler, and others. Grade will be based on listening quizzes, short response papers on specific works and a final project on a topic to be chosen by the student. Prerequisite: MHST 111. (2 credits) Marković-Stokes

### **MHST 371 — The Golden Age of Italian Opera: Rossini to Puccini**

Surveys the conventions of 19th-century Italian opera covering works of Rossini, Bellini, Donizetti, Verdi, and Puccini. Changes in the libretto, musical structure, and role of singers are studied through developments in individual composer's styles. Works chosen for this semester are Rossini's *Barber of Seville*, Verdi's *Rigoletto*, and Puccini's *Madama Butterfly*. There will be listening quizzes, short essays on the chosen operas, and an individual term project. Prerequisite: MHST 111. (2 credits) Greenwald

### **MHST 373 — *Dies irae*: A History of the Requiem**

This course traces the history of the Requiem from the Middle Ages to the 20th Century. Requiems to be studied include Gregorian Chant, Ockeghem, Schütz, Mozart, Berlioz, Brahms, Verdi, Fauré, Duruflé and Britten. Emphasis will be placed on the changing role of the church and the concepts of death and afterlife as illustrated in the music and text. Contextual works that focus on death will also be studied in each period. Requirements include weekly reading and listening assignments, 1 research project, 2 exams and oral reports. Prerequisite: MHST 111. (2 credits) Handel

### **MHST 375 — *La Jeune France*: Music in France from 1870-1950**

Traces developments in French music from the renaissance of the 1870s to the serial revolution of the 1950s. Representative composers include Fauré, Debussy, Satie, Poulenc, Messiaen, and Boulez. The foundation of the Société Nationale de Musique, the Paris Universal Exhibition of 1889, WWI and WWII are studied

as catalysts for aesthetic developments in French culture. Course requirements include weekly reading and listening assignments, one research project, midterm, and final exams. Prerequisite: MHST 111. (2 credits) Handel

**MHST 376 — Post-Romantic Music: Bruckner, Mahler, Strauss**

This course will focus on the musical language, style and genres of post-romantic music. In the center of attention will be works by Anton Bruckner, Gustav Mahler and Richard Strauss, but contextual explorations of selected pieces by their precedents (primarily Richard Wagner), contemporaries (Hugo Wolf) and antecedents (Arnold Schoenberg and Alban Berg) will be studied as well. The method of inquiry will be the analytical and interpretative study of selected works by Bruckner, Mahler and Strauss, with consideration of issues such as the expansion of tonal language, redefinition of traditional forms and genres, the relationship between music and text, music and program, music and religion and music and philosophy. Prerequisite: MHST 111. (2 credits) Marković-Stokes

**MHST 408 — Black American Folk Music**

Studies the growth of the unique musical language created by black folk in the United States. Covers the period from arrival of first African slaves in Colonial America (1619) to the "race" recordings of the 1920s. Readings from primary sources describe and contextualize music up to 1900. Study of selected 20th-century field and commercial recordings includes genres of spirituals, minstrelsy, ragtime, blues, and early gospel. Prerequisite: MHST 111. (2 credits) Faculty

**MHST 415 — Schoenberg and Stravinsky: Old Rivals, A New View**

Examines the music and parallel careers of Schoenberg and Stravinsky. Prerequisite: MHST 111. (2 credits) Heiss

**MHST 416 — Contemporary Developments: Music from 1945 to the Present**

Studies the major musical trends since 1945: extended serialism, electronic and aleatory music, return to free atonality, performance virtuosity, and improvisation. Prerequisite: MHST 111. (2 credits) Heiss

**MHST 418 — Ives and Bartók: Composers as Creative Ethnomusicologists**

Examines the music of Ives and Bartók, with emphasis on its social and ethnic context. Prerequisite: MHST 111. (2 credits) Heiss

**MHST 419 — Expressionism in Music**

An exploration of the aesthetic impulses that created a dramatic shift in musical and artistic developments in the period between the 1890's and 1920's. One path to expressionism follows the dissolution of romanticism in the works of Mahler, Strauss, Scriabin and early Schoenberg. Another important path that will be examined is the return to the primal, uninhibited past in the works of Stravinsky and Bartok. At the center of our exploration will be the expressionist angst in works by Schoenberg, Berg, Webern where we will follow the path from the abandonment of tonality and thematicism to 12-tone technique. These works will be studied against the background of contemporaneous developments in visual arts and literature (Kokoschka, Schiele, Kandinsky, Nolde, Kirchner, Munch, Dehmelt, Wedekind, Strindberg). Prerequisite: MHST 111. (2 credits) Marković-Stokes

**MHST 431 — 19th-Century Program Music**

Examines the relationship between textual ideas and music in 19th-century instrumental works. Pre-existing literary texts and original philosophical tracts are

studied. Emphasis on aesthetic origins and analysis of those aesthetics. Survey of the 19th-century catalog of these works, and selection for intensive examination. Prerequisite: MHST 111. (2 credits) Greenwald

#### **MHST 432 — Folk Music and the Exotic in the 19th Century**

Traces the roots of European interest in the exotic beginning in the 17th century, extending into the 20th century when the tendency becomes most fully realized. Course repertoire will draw on a full range of genres, including opera, song and instrumental music, as well as a variety of ethnographic recordings representing a selection of world cultures. The course will require working with examples of art forms other than music and with living folk and non-western repertoires, most of them un-notated. For independent research projects, students may choose among a variety of media and final products, including studies of 19th-century painting, transcription of recorded source material, original composition, and cultural studies. Prerequisite: MHST 111. (2 credits) Labaree

#### **MHST 433 — 19th-Century Piano Cycles**

Familiarizes students with repertoire, chronology, terminology, forms, compositional history and processes, as well as interpretative issues pertinent to the most renowned 19th-century piano cycles. The important clues that this music contains are examined in order to better comprehend the respective composers' creative methods and to shed light on the sensibilities of the Romantic generation. Students listen to, play through, and read a significant amount of material on their own, including original documents; individual classes are devoted to analyses of specific piano works and the issues associated with them. Group discussion is an integral part of the course. In addition to listening and reading assignments, there will be an independent written term project; no final exam. Repertoire includes cycles by Beethoven (*Bagatelles* Op. 126), Schubert (*Impromptus* and *Moments Musicaux*), Schumann (*Papillons*, *Carnaval*, *Kreisleriana*, and *Gesänge der Frühe*), Chopin (*The Twenty-Four Preludes* and *Twenty-Four Etudes*), Liszt (*Années de Pèlerinage*), Mussorgsky (*Pictures at an Exhibition*), Franck (*Prélude*, *Choral et Fugue*), Brahms (*Piano Pieces* Op. 116-119), Debussy (*Suite Bergamasque*), and Scriabin (*The Twenty-Four Preludes*). Prerequisite: MHST 111. (2 credits) Schepkin

#### **MHST 434 — The Piano Sonatas of Beethoven**

A study of Beethoven's 32 piano sonatas, including analysis of their musical style and form and of the social-historical context in which they were composed and performed. Currently available scores of the sonatas will be evaluated and problems in performance examined. Grade will be based on listening quizzes, oral reports on individual sonatas, and a final project and paper on a topic to be chosen by the student. Prerequisite: MHST 111. (2 credits) Smith, Schepkin

#### **MHST 436 — The World of Schumann's Piano Music**

Robert Schumann's piano music constitutes one of the most splendid glories of the Romantic repertoire and offers a unique opportunity to study the ideas and methods of the Romantic generation. The course's objective is to familiarize students with repertoire, chronology, terminology, forms, compositional history and processes, as well as interpretative issues pertinent to Schumann's piano music, and enable them to look for the important clues that this music contains in order to better understand the composer's creative methods and discover the sensibilities of the Romantic generation. Prerequisite: MHST 111. (2 credits) Schepkin



**MHST 438 — Ellington, Monk, and Russell**

Studies three jazz composers - Duke Ellington, Thelonious Monk, and George Russell - through in-depth musical analysis of recorded works. Readings place them in the context of jazz history. Attention is devoted to influences on each of these men as their unique styles were emerging. Prerequisite: MHST 111. (2 credits) Faculty

**MHST 439 — Voices and Discourses of Modern Jazz**

An in-depth study of the major figures and significant aesthetic issues of modern jazz from 1945 to the present. We will focus on the styles and narrative strategies of influential voices including, but not limited to, Charlie Parker, Thelonious Monk, Miles Davis, Ornette Coleman, John Scofield, Chick Corea, Keith Jarrett, Wayne Shorter, the Marsalis brothers, and noteworthy international musicians from around the globe. The larger context for these analyzes will be defined by the following topics: the dialectic of the new and the familiar; originality vs. historicism; inter-textuality; signification; borrowing (quotation, sampling, remixing); fusions and diffusions; translations and redefinitions; and commercialism. Prerequisite: MHST 111. (2 credits) Granat

**MHST 441 — Introduction to World Music**

Studies the history, repertoire, performance practice, and cultural context of selected musical traditions. Music covered in the past has been drawn from traditions in sub-Saharan Africa, the Balkans, the Middle East, India, Indonesia, China, Korea, Native America, and Japan. Evaluation of student work is based on class participation, midterm exam, and final exam or term project and paper. Prerequisite: MHST 111. (2 credits) Labaree, Row

**MHST 442 — Music of India**

The classical traditions of North and South India are explored extensively in their cultural contexts, focusing on instrumental and vocal styles, repertoires and improvisations with special reference to the concepts of raga (melodic mode) and tala (rhythm systems). Prerequisite: MHST 111. (2 credits) Row

**MHST 443 — Music of Turkey**

An introduction to the music of Turkey, with an emphasis on the classical and religious tradition. Through performance projects, recordings, transcriptions, analytical papers, and readings in history, practice and culture, students will explore the continuous tradition of composition and improvisation originating under the multi-ethnic Ottoman empire, which dominated the Middle East, North Africa and eastern Europe since the 14th century. A prominent feature of the course will be the development of an understanding of makam and usul, the systems of melodic and rhythmic composition. Prerequisite: MHST 111. (2 credits) Labaree

**MHST 451 — Polyphony East and West, 900-1650**

This study of European polyphony focuses on four historic types dating from the 9th through the 18th centuries: 1) organum; 2) motet; 3) madrigal; and 4) basso continuo. The repertory of polyphony in these four types will be studied in its special notational languages and in its historical context using select pieces from the various periods. European works and practices will be compared with living oral traditions of polyphony in the Mediterranean (Sardinia, Corsica), the Balkans (Yugoslavia, Bulgaria, Greece, Turkey), Africa (Liberia, Congo, South Africa) and Indonesia (Bali). Throughout the course, emphasis will be placed on polyphony as an essentially oral, performer-controlled practice. Students will occupy themselves primarily with the European repertoires, acquiring skill at reading early notation



systems and transcribing performances from oral traditions. The non-European sources will serve primarily as points of comparison. By the end of the course, students should be able to recognize, by ear and in notation, the four European types and to discuss them as distinct technical and historic forms. Requirements: 1) an 8-page paper on assigned readings of the student's choice; 2) performance projects based on student transcriptions of either recorded non-European examples or early European notations; 3) midterm and final essay exams. Prerequisite: MHST 111. (2 credits) Labaree

#### **MHST 461 — Dido and Aeneas**

An intensive look at Purcell's *Dido and Aeneas* within the context of later 17th-century opera. This half-semester class will focus on issues of performance practice, history of the work, and editorial problems. It will also consider recent, often provocative studies by Heller, Peraino, Harris, and Price. Live performance of excerpts will be part of the class. Written and oral project on a subject of the student's choice; listening exam. Prerequisite: MHST 111. (1 credit) Hallmark

#### **MHST 463 — Beethoven's Fidelio**

A study of Beethoven's only opera *Leonora/Fidelio* and of the social-cultural context in which it was composed and performed. The influence that the French Revolution and revolutionary music such as Cherubini's exercised on Beethoven will be considered in this half-semester course, as will the relationship between *Fidelio* and Viennese operatic traditions of *Singspiel* and *opéra-comique*. Grade based on in-class oral report, written essay on an assigned topic, listening quizzes. Prerequisite: MHST 111. (1 credit) Smith

#### **MHST 464 — Beethoven's 9th Symphony**

A close study of Beethoven's Symphony No. 9 ("Choral"). Through analysis of the score and reading from the wealth of recent literature on the work, this half-semester course examines the sources of the Symphony's enduring power of expression and studies the possible meanings embedded in its sounds. Grade based on in-class oral report, written essay on an assigned topic, listening quizzes. Prerequisite: MHST 111. (1 credit) Smith

#### **MHST 465 — Beethoven's Missa Solemnis**

A study of Beethoven's monumental and idiosyncratic setting of the Latin mass. The work will be considered from the perspective of its musical style and form and of its place in the 18th-century tradition of sacred composition. Its relationship to masses by other Classical composers - Haydn and Mozart in particular - will be examined, as will the problems posed by sacred music in an age of secular Enlightenment. Grade based on in-class oral report, 2 written essays on assigned topics, and a listening quiz. Prerequisite: MHST 111 (1 credit) Smith

#### **MHST 471 — *Frauenliebe und leben***

Schumann's beloved and controversial song cycle will be the focus of this half-semester class. It will be studied within the context of other cycles of the early to mid-19th century, especially other settings of Chamisso's poetry. The course will consider domestic life in Germany at that time; Schumann's compositional process through his sketches and autographs; and the recent, often feminist work done on the cycle by Muxfeldt, Solie, and Hallmark. Written and oral project of the student's choice; listening exam. Prerequisite: MHST 111. (1 credit) Hallmark

#### **MHST 497 — Senior Portfolio**

See description under Music History program of study. (0 credit) Faculty

## MUSICOLOGY

R. Labaree, Chair; Drury, Granat, Greenwald, Hallmark, Handel, Heiss, Marković-Stokes, Pinkham, Row, Schepkin, G. Smith

Undergraduate courses are listed under **Music History**.

### MHST 502 — Baroque Instrumental Music

Examines representative works with emphasis on forms and idiomatic techniques in solo, keyboard, chamber, and orchestral repertoire. In-class performances.

(2 credits) Pinkham

### MHST 507 — Masterworks of Music in Historical Context I

This course provides an in-depth study of individual works by Hildegard, Josquin and Bach while placing them in the larger historical context of the medieval, renaissance, and baroque periods. Hildegard's *Ordo Virtutum* is studied in the context of medieval monasticism, Josquin's *Missa Pange Lingua* is studied in the context of Renaissance humanism, and Bach's Cantata No. 140 is studied in the context of the multinational influence on German baroque music. Course requirements include weekly reading and listening assignments, oral presentations, exams, and one research paper. (2 credits) Handel

### MHST 508 — Masterworks of Music in Historical Context II

An in-depth study of individual works by Mozart, Berlioz, and Messiaen which places the music in the larger historical context of the Classical and Romantic periods and early 20th century. Mozart's *Don Giovanni* is studied alongside string quartets, operas, and symphonies by Pergolesi, Gluck, Haydn, Mozart, and Beethoven. Berlioz's *Symphonie Fantastique* is studied alongside lieder, operas and symphonic works by Schubert, Schumann, Brahms, and Wagner. Debussy's *Pelléas et Mélisande* is studied alongside works by Messiaen, Bartók and Stravinsky. Course requirements include weekly reading and listening assignments, oral presentations, exams, and one research paper. (2 credits) Handel

### MHST 517 — Selected Topics in Jazz: Miles Davis

Investigates a range of topics relating to the history, politics, sociology, personalities, and performance practices of jazz. Previous topics have included "The Life and Music of Duke Ellington," "Thelonius Monk: High Priest of Jazz," "Charlie Parker and the Bebop Tradition," "John Coltrane, Jazz Messiah," and "Jazz in the Movies, the Movies in Jazz." Topic for the term will be posted in the schedule of courses during registration. Course requirements include a research project and written report as well as brief written or oral responses to reading and listening assignments. (2 credits) Granat

### MHST 520 — Topics in Music of the Classical Era

This course focuses on different topics from year to year all centered on music from the 18th through early 19th centuries. Topics in the past have included "Music and the Enlightenment," "Music and the French Revolution," and "Beethoven, Rossini, and the Transition to Romanticism." See the schedule of classes for the current theme of the course. Assignments include weekly reading and listening to be discussed in class, short written assignments in response to assigned discussion questions, and an independent research project. (2 credits) Smith

### MHST 521 — Renaissance Sacred Music

A survey of the Mass from Machaut to Byrd. Topics and projects include mastery of modes and hexachords; memorization of the complete texts of the Ordinary of the Mass; brief discussion of Franconian rhythmic notation; changes in attitude about choral writing; text setting; and the changing role of the cantus firmus.

Projects include transcription into modern notation of Kyrie I from Ockeghem's *Missa Cuiusvis Toni* and other problematic works. Final project is an edition of a movement from the Ordinary of a 15th- or 16th-century mass transcribed into modern notation with note reduction, text underlay, *musica ficta* etc., and accompanied with explanatory notes, bibliography, and other documentation. Transcriptions are performed in class with singers. (2 credits) Pinkham

#### **MHST 522 — Baroque Sacred Music**

A study of the Florentine Camerata and its implications. In depth analysis of: Carissimi's works including *Jephte*, *Jonah*, *The Last Judgment*, *The Judgment of Solomon* and *Hezekiah*, with student reports on other Carissimi works; Charpentier's *Judgment of Solomon*, *Dialog between Mary of Magdala and Jesus*; Schütz's *Kleine geistliche Konzerte* and *Seven Words*, with student reports on *The Resurrection Story*, *The Christmas Story*, and the three final Passion settings; Augustine Pfleger's *Passion Music*; Handel's *Israel in Egypt* and *Messiah*; and J.S. Bach's *St. Matthew Passion*. Weekly oral reports on short assigned topics and a major paper on a large dramatic oratorio of the 18th century. (2 credits) Pinkham

#### **MHST 527 — Performance Practice, 1650-1750**

A study of French and Italian ornamentation and rhythmic alteration, North German keyboard tablature, and varieties of figured bass realization. Exercises and projects involving the above topics will be assigned, including transcription into modern notation and in-class performances. A major final project is the realization for two harpsichords of a sonata by Pasquini from partially figured bass. There will be frequent private meetings with students on their research projects. (2 credits) Pinkham

#### **MHST 530 — The Operas of Verdi**

Students will study three works by Giuseppe Verdi: *Atilla*, *La traviata*, and *Falstaff*. The course will focus on the basic terminology and forms of 19th century Italian opera that evolved through Verdi's works and reflect the musico-dramatic revolution that took place over the course of his lifetime. There will be a midterm, a final exam, and a term paper in addition to reading and listening assignments. (2 credits) Greenwald

#### **MHST 533 — Notation of Medieval Music**

Intensive performance and transcription from notation of the 11th through 14th centuries; Gregorian chant, 12th-century polyphony, *Ars Nova* and Trecento works. (2 credits) Hallmark

#### **MHST 534 — Notation of Renaissance Music**

Intensive performance and transcription from notation of the 15th and 16th centuries. (2 credits) Hallmark

#### **MHST 535 — Writing about Music: Research Methods for the Practical Musician and Scholar**

Focuses on methods of musical research and investigation for performers, historians, and theorists. Individual and class projects use research tools and bibliographical materials essential to editing, analysis, criticism, historiography, and journalism. Written assignments include a book review, a program note, short analyses of articles from scholarly journals, and a bibliography for a proposed paper. (2 credits) Greenwald



**MHST 536 — Writing about Music**

Continuation of MHST 535. Students write a full-length research paper, guided through the process step-by-step. There are frequent individual conferences with the instructor. (2 credits) Greenwald

**MHST 537 — Teaching Music History**

Introduces materials and methods of teaching music appreciation and music history. Readings and discussion of recent issues in education and musicology, with works by Gardner, Gilligan, Kerman, Treitler, Cone, and McClary. (2 credits) Hallmark

**MHST 540 — Topics in American Music**

Explores a range of topics related to American music. Past topics have included "The Blues as Social Commentary," "The Black Composer and the European Tradition," and "Women in Jazz." Topic for the term will be posted in the schedule of courses during registration. Course requirements include a research project and written report as well as brief written or oral responses to reading and listening assignments. (2 credits) Faculty

**MHST 542 — The Avant-Garde from Eric Satie to John Zorn**

Surveys composers who redefined music from the 1890s through the 1990s. Historical and philosophical study of the avant-garde tradition, the evolution of notation and compositional systems, and concurrent developments in other arts (Robert Rauschenberg, William Burroughs, Andy Warhol). Works of Ives, Cage, Russolo, Stockhausen, Nancarrow, Partch, La Monte Young, Talking Heads, Sonic Youth, and Naked City. (2 credits) S. Drury

**MHST 543 — Introduction to Ethnomusicology**

Introduces students to the discipline of ethnomusicology through selected readings and discussion of important issues. In conjunction with readings, the course will also examine selected repertoires, including the music of Edo period Japan, the music of the Navahos, the classical music of North India, the classical music of South India, the music of Bali. Assignments vary from year to year, but include analytical papers, research papers, performance projects, and transcriptions. (2 credits) Labaree, Row

**MHST 545 — Traditions of Music Drama in Asia**

Studies four major genres of music drama in Asia: Kathakali (India), Wayang Kulit (Bali), Beijing Opera (China), and Kabuki (Japan). Each genre is studied within the context of the culture from multiple perspectives: musical traditions and performance practice, drama traditions, literary and dance traditions. (2 credits) Row

**MHST 546 — Music of India**

The classical traditions of North and South India are explored extensively in their cultural contexts, focusing on instrumental and vocal styles, repertoires and improvisation with special reference to the concepts of raga (melodic mode) and tala (rhythm systems). (2 credits) Row

**MHST 547 — Music of Turkey**

An introduction to the music of Turkey, both the classical and folk traditions. Through performance projects, recordings, transcriptions, analytical papers, and readings in history, practice and culture, students will explore the continuous tradition of composition and improvisation originating under the multi-ethnic Ottoman empire, which dominated the Middle East, North Africa and eastern Europe since the 14th century. (2 credits) Labaree



**MHST 549 — Music and Monotheism: Jewish, Christian, and Muslim Views of Music**

In this course, the “problem” of music in worship will be explored through a study of selected Christian European, Jewish, and Muslim writings and repertoires.

Themes common to all three traditions—an emphasis on the human voice; the central importance of words; conflicting attitudes toward musical instruments; the role of women; mystics as the advocates of music in worship; and music as an expression of personal religion—will be examined through the study of liturgical and paraliturgical repertoires from European Medieval, Renaissance, and Baroque periods, and of comparable Jewish and Muslim repertoires. Requirements: a paper on an assigned reading; a research project on one of the themes; and a performance project. (2 credits) Labaree

**MHST 550 — Topics in Medieval Music: Spirituality, Eroticism, and Artifice in the Medieval Motet**

Medieval theorist Johannes de Grocheio described motets as works only for the initiated, not to be performed for ordinary folk. This course will explore the motet—central genre of medieval polyphony—through a detailed look at individual works and composers of the 12th through 15th centuries. Among the topics to be investigated are: the interplay of the spiritual and erotic; the affect of multiple texts; the transformation of pre-existent material; isorhythm; numerology; and the social-cultural milieu in which the motet flourished. Course requirements include weekly listening and reading assignments, oral presentations, and a term project. (2 credits) Hallmark

**MHST 551 — Ives, Schoenberg, Stravinsky**

Studies the music of Ives, Schoenberg, Stravinsky, their colleagues, and the general context of their works; developments that led to those works and their influence. (2 credits) Heiss

**MHST 552 — Ives, Schoenberg, Stravinsky**

Continuation of MHST 551. (2 credits) Heiss

**MHST 553 — Russian and Eastern European Musical Modernism**

An overview of the musical and artistic developments in the eastern European and Russian cultural climate of the 20th century. Issues of nationalism, exoticism, the relationship of music and ideology, music and religion, music and society, music and other artistic movements (symbolism, futurism, the avant-garde, social realism) and music and other arts will be discussed. Musical developments in the works of Janáček, Stravinsky, Bartók, Prokofiev, Shostakovich, Lutoslawski, Ligeti, Penderecki, Gubaidulina, Schnittke, Gorecki, Pärt and others will be studied. The grade will be based on student presentations, short response papers and a final research project. (2 credits) Marković-Stokes

**MHST 556 — Messiaen: A Multi-Discipline Exploration**

The music of Olivier Messiaen is often described as “highly individual.” Yet, Messiaen’s musical style is rooted in the mainstream western European musical tradition. This course explores the truly unique aspects of Messiaen’s musical style and simultaneously reveals the influence of composers such as Fauré, Debussy, Dupré, Stravinsky, Strydom and Webern. Areas of study include modality, rhythmic innovation, theology, ornithology, and synesthesia. Course requirements include weekly listening and reading assignments, a research paper and an oral report. (2 credits) Handel

**MHST 560 — Area Study in Ethnomusicology**

Study of the history, culture and musical repertoire of a selected region of the world, together with relevant ethnomusicological studies. Performance projects, transcriptions, analytical papers, and research projects. Topics rotate. (2 credits) Faculty

**MHST 561 — Topics in Improvisation**

Investigates various topics concerning the nature and practice of improvisation in Western musical traditions - classical, jazz, folk, and popular. Topics rotate to include courses such as: "The Music of Jazz Pianist Bill Evans" and "Musical Work vs. Musical Performance." Topic for the term will be posted in the schedule of courses during registration. Course requirements include a research project and written report as well as brief written or oral responses to reading and listening assignments. (2 credits) Smith, Labaree

**MHST 562 — Intersections: The Mendelssohns, the Schumanns, and Brahms**

Explores a number of topics of recent musicological interest involving the music, lives, and cultural context of Fanny Mendelssohn, Felix Mendelssohn, Robert Schumann, Clara Schumann, and Johannes Brahms. Particular attention will be paid to the intersection of their music and lives, and to issues faced by Fanny and Clara in their music making. Issues of compositional process, criticism and analysis, biography, gender and sexuality, historical reception, and 19th-century musical culture will be considered. An extended individual research project will give each student an opportunity to explore a question or issue of personal professional interest. (2 credits) Hallmark

**MHST 563 — Issues of Women and Music**

An exploration of women's place in music history. Surveys current research, and examines specific topics and issues, including the role of religion, gender, and intertextuality in the medieval motet, the place of the courtesan as musician in Western and other cultures, the representation of women in opera, women performers' relationship to jazz and rock, and such women composers and performers as Fanny Mendelssohn, Clara Schumann, Ruth Crawford Seeger, Thea Musgrave, and Evelyn Glennie. (2 credits) Hallmark

**MHST 564 — Sacred Choral Music, 1750 to the Present**

Scores studied include Mozart's Ave verum corpus; Haydn's St. Nicholas Mass; Beethoven's Mass in C; Brahms's Lass dich and German Requiem; Fauré's Requiem; Stravinsky's Symphony of Psalms; Britten's Rejoice in the Lamb, Cantata, and Misericordium - as well as works by Bernstein, Copland, and Ginastera. Assignments include an editing project, involving preparation of a choral score for publication; weekly reading and listening; and a research project, with final paper and oral report, on a work composed in the last 25 years which exhibits new choral techniques and procedures. (2 credits) Pinkham

**MHST 565 — History of Opera**

This course surveys the history of opera from the 17th century to the present. Its objective is to familiarize students with chronology, terminology, forms, and repertoire pertinent to the development of opera as a musical and dramatic genre. Since the emphasis of the course is one of breadth rather than detail, students will be expected to listen to and read a significant amount of material on their own, including original documents, while individual classes will be devoted to representative examples of each stage of operatic evolution. In addition to reading and listening, there will be an independent term project that examines original

literary sources, musical structure, current editions, and bibliography. (2 credits) Greenwald

**MHST 568 — The Music of Gustav Mahler**

An in-depth exploration of Gustav Mahler's music, life and artistic environment centering on his symphonies. We will study several symphonies as well as *Das Lied von der Erde* from the perspective of manuscript sources, biographical, philosophical and programmatic background, interpretation and reception. A broader overview of the artistic climate of fin-de-siècle Vienna, its dominant artistic circles and trends, as well as social and political forces which influenced Mahler's career and life will provide a context against which we will explore the artistic shifts in Mahler's musical style after the turn-of the century. The course will also cover issues of differing analytical and interpretative approaches to Mahler's works such as semiotic, post-structuralist, hermeneutic, narrative and feminist methodologies. (2 credits) Marković-Stokes

**MHST 569 — Music and Culture in Fin-de-Siècle Vienna**

An exploration of the shift from late romanticism to modernism in the musical and cultural climate of Vienna 1870-1914. Works by Brahms, Mahler, Wolf, Schoenberg, Berg, and Webern as well as popular music by the Strauss family, Lehar and others will be examined in the context of contemporaneous artistic trends (Art Nouveau and Secession, Expressionism, Modernism). There will be reading and listening assignments, short essays and a final research project (consisting of a presentation and a paper). (2 credits) Marković-Stokes

**MHST 570 — Topics in Renaissance Music**

Musical style of the 15th and 16th centuries is the primary focus of this seminar, with a specific topic chosen each time. Previous topics have included the music of Josquin des Pres; the Renaissance chanson; the 16th-century madrigal. Seminar topics include issues of performance practice, theoretical studies, notation, historical context. Individual term projects and presentations. (2 credits) Faculty

**MHST 571 — The Musical Work and Musical Performance**

This course examines commonly held notions about the nature of music and musical performance in Western culture. What is a musical "work"? What distinguishes a work from a performance? Where does authority for a performance reside? With the composer? In the score? With the performer? Is the result of a given performance a "work"? An aesthetic experience? A psycho-motor accomplishment? These and similar questions will be explored through readings from a range of critics and philosophers, and from consideration of music from various styles and periods in Western history, including the jazz. Requirements: weekly reading and listening assignments; a written critique of one of the assigned readings; an independent research project culminating in a written and an oral report. (2 credits) Granat

**MHST 580 — Teaching Internship**

Two-year teaching assignment as an assistant in an undergraduate music history course. (0 credit) Chair

**MHST 681/682 — Honors Thesis**

Thesis preparation is supervised by department faculty; credits must be distributed over two semesters (see Musicology program of study). Requires department chair's permission. (4 credits) Senior Faculty

**MHST 693 — Musicology Exams**

See Musicology program of study. (0 credit)



**MHST 697 — Portfolio**

See Musicology program of study. (0 credit)

**MHST 901 — Doctoral Seminar in Musicology**

Introduces methods and materials of musicological research through individual projects focused on the life and works of a given composer. Issues include source studies, historiography, performance practice, and criticism. (3 credits) Senior Faculty

**MHST 902 — Doctoral Seminar in Musicology**

Advanced musicology seminar. Focuses on historical, philosophical, analytical, and aesthetic issues raised by music and music making via rotating topics. Prerequisite: MHST 901. (3 credits) Senior Faculty

**MUSIC-IN-EDUCATION**

Scripp, Chair; Burdick, Cain, Davidson, Gardiner, Miljkovic, Senders

The Music-in-Education program supports New England Conservatory's core mission to prepare students as complete "artist-teacher-scholars" by enlisting studio, theory, history, technology, and music education faculty to prepare NEC students not only as better musicians, but as more effective teachers and missionaries for music in a wide range of educational contexts — skills that are now a part of virtually every musician's career in music.

*Music-in-Education Core Courses*

Undergraduate-level courses are available to graduate students for zero credit only. Graduate-level courses are available to undergraduate students by permission of the instructor. These courses serve as preparation for guided internships in various educational settings.

**MIE 221 — Introduction to Music-in-Education**

Provides an overview of the diverse roles of music-in-education. Introduces the Artist/Teacher/Scholar framework as a way to explore the interaction of three perspectives in preparation for a role as a music educator; researches the role of music as a catalyst for learning. (0 or 2 credits) Scripp

**MIE 511 — Graduate Seminar in Music-in-Education**

Students explore readings and presentations focused on various ways music functions as a medium and/or model for learning in other subject areas and social-emotional development. Students can use this seminar to create new guided internships, to present and reflect on their work in current guided internship courses, or to work on their requirements for the final MIE Concentration Cumulative Portfolio and Exit Interview. (2 credits) Scripp

**MIE 521 — Developmental Psychology of Teaching and Learning for Music-in-Education**

Provides a view of musical development and cognition from three angles: how music is processed in the brain; how musical capacity develops in students; the role of culture in musical thought and practice. (2 credits) Davidson  
(Not offered 2004–05)

**MIE 522 — Concepts in Educational Philosophy**

Provides an overview of important philosophies of teaching and learning as well as opportunities for structured thinking about education. (2 credits) Davidson



### *Music-in-Education Electives*

Undergraduate-level courses are available to graduate students for zero credit only. These courses can count as guided internships if the student and instructor specify and register a guided internship with the MIE Program Coordinator, in consultation with the Registrar. Opportunities for guided internships in subject areas relevant to the course topic may be arranged through the preparatory school, community schools, or Learning Through Music partnership school programs.

#### **MIE 231 — Pedagogy of the Private Lesson**

Offers practical pedagogical training for students of all instruments and voice, introduces psychology of learning, development, educational concepts, materials, assessment and strategies relevant to studio teaching. (0 or 2 credits) Faculty

#### **MIE 241 — Pre-School Music Education**

Explores philosophies that underlie current strategies for teaching music and movement to children between birth and age 5. Focuses on self-contained music classes with parent partners, and music class or day care settings for children without their parents. (0 or 2 credits) Faculty

#### **MIE 243 — Vocal and General Music K-8**

Teaches pedagogies and materials of K-8 vocal classroom music with survey of Orff, Kodaly, Dalcroze, and Gordon approaches. (Partially fulfills pre-practicum requirement for teacher licensure.) (0 or 2 credits) Faculty

#### **MIE 245 — Improvisation in General Music**

Explores venues for employing improvisation techniques and methods in the music classroom (K-8). (0 or 2 credits) Senders

#### **MIE 247 — General Music Classroom**

Focuses on classroom instruction, grades 6-12. Provides students with theoretical background, including developmental psychology, methodologies, curricular issues, overview of literature, and assessment. (0 or 2 credits) Faculty

#### **MIE 251 — Music in the Interdisciplinary Classroom**

Explores ways of integrating music into other academic disciplines. Through readings, papers, and discussions, students gain insight into the foundations of learning, specifically the theory of multiple intelligences, and how music can play a vital role in development and learning. (0 or 2 credits)

#### **MIE 257 — Music and Special Needs Students**

Prepares and supports students bringing music into the curriculum of special needs settings. Discussion of readings, observations, projects, and guided inquiry into the potential of music as a catalyst for learning in special education settings. (0 or 2 credits) Faculty

#### **MIE 265 — Leading Improvisation Performance Ensembles**

Introduces techniques for teaching improvisation, with an emphasis on playing by ear and learning through call-and-response exercises. Explores the cultural, historical, and educational methods of teaching improvisation through reading, research, and discussion. (0 or 2 credits) Faculty

#### **MIE 271 — Arranging and Composing for School Ensembles**

Focuses on arrangements for ensembles and other groups typical of public school music programs. Topics include age and skill considerations, orchestration, the use of improvisation structures for general music students, and the use of composition as a pedagogical tool. (0 or 2 credits) Faculty

**MIE 281 — Performing Artists in Schools**

Students prepare and present musical performances in varied educational contexts. Students learn the art of presenting high-quality programs that meet specific educational goals and objectives of the Learning Through Music Partnership School programs. (0 or 2 credits) Burdick

**MIE 285 — Performing Artists in Community Outreach**

This course offers students the opportunity to understand the relationship between artists and community. The class will revolve around class projects that are designed, organized, and performed by student work groups, guided by the teacher and in collaboration with community leaders. Students will learn how to initiate contact with communities, do community needs and resource assessments, design and execute performance-centered programs, and assess the impact of their work on the communities in which they serve, as well as themselves as performing artists and cultural leaders.

By providing real world experiences that put them into contact with a wide and diverse range of community agencies — community centers, homeless shelters, senior citizen facilities, hospitals, prisons, and schools — students will learn how to search out, articulate, and bring to bear the “common ground” that lies between their personal artistic accomplishment and the practical needs of communities. In support of these ventures, the course will draw on a range of guest speakers from the NEC faculty and the broader Boston Arts community. (2 credits) Burdick

**MIE 290 — Music-in-Education Guided Internship Seminar**

Students can use this course to extend previous internships in schools or participate in new internships with guidance from the instructor and the MIE Program Coordinator. Students registered for internship courses analyze and discuss documentation from a range of internship activities. Scripp (0 or 2 credits)

**MIE 331 — Pedagogy of Basic Skills**

Prepares students for teaching basic music skills. Focus is on the nature of learning in music, supported by background readings, observations, supervised teaching projects, and assessment. Students may choose to teach rudiments, solfège, ear



training, keyboard harmony, harmony, counterpoint for NEC's Undergraduate Theory Department, or prepare to teach in community music school, public school, or continuing education programs. (0 or 2 credits) Miljkovic

**MIE 351 — Cross-Cultural Alternatives for Music-in-Education**

Explores approaches to music making and music learning that derive from ancient resonances of oral traditions and contemporary research in music and cognition. (0 or 2 credits) Senders

**MIE 431 — Digital Playground: Music Technology, Education, and Culture**

This course provides an overview and hands-on experience with a variety of current music recording and production technologies used to engage school communities in the creation and production of original, student-generated music. Students in the course will explore the possibilities, functionality, and integration of wide range music technology by exploring methodologies of outreach for "at risk" and other typically disenfranchised youth. Students will be asked to reflect on music technology in their own understanding and development as musicians, as well as music's role in society. (2 credits) Cain

**MIE 441 — Creating Opera in Schools**

Adapted from the Metropolitan Opera Guild's Creating Original Opera Program for public schools, this course provides students who are preparing for a career in opera, as well as student composers, improvisation majors or students who have taken courses in composition for non-majors, with an opportunity to enrich their career preparation by gaining experience and familiarity with a variety of educational outreach activities designed to engage elementary and secondary school communities in the creation and production of original opera. The course will feature guest speakers and discussion panels comprised of NEC faculty and other appropriate professionals in the field of opera performance or composition in public schools. Those students who elect to use this course as one of their Music-in-Education guided internships may do so in the following areas: composition, turning story into libretto, vocal production in young people, design (stage, lighting, and costume), or stage directing. (0 or 2 credits)

**MIE 481 — K-8 Teaching Apprenticeship (Practicum)**

Required for students seeking Massachusetts Teacher Certification at the Provisional with Advanced Standing level. Provides extended and supervised public school teaching experience in grades K-8. Supervised by the course instructor and an experienced public school teacher, students explore teaching strategies, classroom management, program administration, motivation, pacing, feedback, and out-of-class responsibilities. Department chair's permission required. (0 or 2 credits) Faculty

**MIE 482 — 6-12 Teaching Apprenticeship (Practicum)**

For description see MIE 481. (0 or 2 credits) Faculty

**MIE 512 — Models for Teaching and Learning**

Challenges students to investigate important models of learning and to explore their application to teaching and learning in and through music. Serves as a preparation for guided internships, curriculum development, assessment, and further study of the developmental psychology of music. (0 or 2 credits) Davidson

**MIE 525 — Comprehensive Assessment for Music-in-Education**

Introduces methods of assessing music training, learning, and human development. Students participate in and plan ongoing research in conjunction with their coursework. (2 credits) Faculty



**MIE 526 — Music, Brain Development, and Learning**

Examines implications of current research indicating that music training affects general learning and human development. Topics include recent developments in brain imaging, research on music's role in early literacy, and long-term studies on the relationship between music and social development. (2 credits) Davidson

**MIE 528 — Music and Cognition: Developing Musical Intuitions**

Explores musical development through the study of cognitive psychology and detailed examination of children's musical intuition. The goal is to examine students' own musical intuitions, then to consider how they grow and develop. (2 credits) Faculty

**MIE 532 — Curriculum Development Seminar**

Examines curriculum models in the context of music. Explores how curriculum development reflects and develops a philosophy of music education. (2 credits)

**MIE 541 — Introduction to Research Methods in Music-in-Education**

Introduces fundamental concepts of systematic research. Students learn how to read research reports, frame research questions, select samples; and how to collect, organize, analyze, and report data. (2 credits) Davidson

**MIE 551 — Topics in Intensive Pedagogy, K-8 (Intermediate Level)**

An in-depth exploration of various internationally recognized music pedagogies such as Kodaly Choral Methods, Dalcroze Eurhythmics, Indian Vocal Pedagogy, and Suzuki Violin for the purpose of developing curriculum for school programs based on the principles of these methods of instruction. (2 credits) Faculty

**MIE 552 — Independent Studies in Intensive Pedagogy, K-8 (Advanced Level)**

Continuation of MIE 551. Prerequisite: MIE 551. (2 credits) Faculty

**MIE 555 — Explaining Music to General Audiences**

Develops ways of presenting music to audiences with little musical training. Students develop skills in communicating the power and language of music through interaction with audiences, guest lecturers, and the instructor. (2 credits) Faculty

**MIE 557 — Performing Opera in Schools**

Adapted from various local and national opera performance and outreach programs for public schools, this course provides students who are preparing for a career in opera with an opportunity to enrich their career preparation by gaining experience and familiarity with a variety of educational outreach activities designed to engage elementary and secondary school communities through the presentation of opera. The course will feature guest speakers and discussion panels comprised of NEC faculty and other appropriate professionals in the field of opera performance in public schools. (0 or 2 credits)

**MIE 563 — Topics in the History of Music-in-Education**

Explores changing roles of music training and literature in American education over the last century. Topics include the influence of non-classical music literature and musical processes such as jazz, gospel, and international folk/world music on American public school programs. (2 credits) Faculty

**MIE 681 — K-8 Teaching Apprenticeship (Clinical)**

Provides public school teaching experience for grades K-8. Supervised by their college instructor and an experienced public school teacher, students explore teaching strategies, classroom management, program administration, motivation,



pacing, feedback, and out-of-class responsibilities. Students must have completed a successful application for Massachusetts Teacher Certification at the Provisional with Advanced Standing level prior to registering for this course. Department chair permission required. Required for all students seeking Massachusetts Teacher Certification at the Standard level. (2 credits) Faculty

### MIE 682 — 6–12 Teaching Apprenticeship (Clinical)

For description see MIE 681. (2 credits) Faculty

## MUSIC THEORY

Graybill, Chair; Adams, Burdick, Buys, Cogan, Davidson, Escot, Flanagan, Heiss, Mallia, Maneri, Miljkovic, Row, Sandler, Scripp, Stein, Truniger, Zaritzky

Our primary mission as a department is to help student musicians to explore the intimate connection between musical *understanding* and musical *practice* (performing, composing, listening, improvising).

At the undergraduate level, our courses are designed to help performers develop every facet of their musical abilities through intensive training in sight-singing, part-writing, ear training, keyboard harmony, and music analysis. All courses include aural drill and as much repertory as possible. Since performance is enhanced by musical comprehension, students learn the underlying principles of tonality and later musical languages, how to analyze musical form, and how music is organized in time.

At the graduate level, too, we see music theory as a means for developing the general skills that underlie musical performance and composition. In order to meet the needs of student musicians in today's rapidly changing world, our graduate curriculum draws on both concepts and practices of diverse historical and cultural traditions, and a wide range of disciplines: artistic, intellectual, and scientific. While ensuring that our students are equipped with the basic tools to understand their craft, we have also taken the lead in exploring the artistic and scientific frontiers of that craft. Our department aims to prepare the Conservatory's performers and composers, as well as prospective theorists, technically and conceptually for active roles in this evolving musical universe.

### Departmental Policies — Undergraduate Curriculum:

- 1) Placement in the theory program is determined by placement exams given at the beginning of each semester. Advanced placement does not earn credits; students exempted by exam must earn theory credit(s) in higher-level theory course(s) (see *Transfer Credit*).
- 2) Students must have fluent command of scales, intervals, chords, and rhythmic notation in order to begin the Tonal Practice sequence (see below). Students who do not demonstrate a high level of competence in these areas will be placed in a Fundamentals of Music Theory class, which the student must pass in order to continue the sequence of theory courses.
- 3) Students are expected to attend classes and to arrive on time. Three unexcused absences are allowed without penalty; more than three may reduce a student's grade.

### Fundamentals of Music Theory

This course helps students to gain a fluent knowledge of the basic elements of music: scales, intervals, and triads. Those students who are placed into the course are enrolled in one of three tracks (see description of THYU 093 below.)

### Solfège

This four-course sequence (THYU 101-102, 201-202) develops essential music skills. First, students attain fluency in sight-singing and sight-reading (sight-reading single lines as well as scores) through a fixed-*do* pedagogy, where the focus is on problem solving in performance instead of memorizing materials. Second, aural and rhythmic development occurs through melodic dictation and rhythmic drill. Solfège and rhythmic development are measured by sight-singing drill and practice in class and by exams. Appropriate clefs are used to negotiate various transpositions. Aural development is measured through daily drill and exams. Competence in each semester is demonstrated by passing a departmental exam.

### Tonal Practice

This three-course sequence (THYU 106, 207, 208) introduces the concepts and practices basic to the Common Practice period. Students will develop facility and fluency with music of the 18th and 19th centuries through four complementary approaches: part-writing, ear training, analysis, and keyboard harmony. Music of the tonal masters is incorporated into the sequence from the beginning and ear training is a major component of the sequence.

Students take Solfège I and, if necessary, Fundamentals of Music Theory during the first semester. Students who 1) pass the Fundamentals of Music Theory entrance exam or the Fundamentals of Music Theory course final, and 2) pass Solfège I will enroll in Solfège II and Tonal Practice I in the second semester. The second year of the curriculum (Solfège III and IV, along with Tonal Practice II and III) builds on skills developed in the first.

### Electives

Specialized courses are offered for the third and fourth years. Courses focus on 19th- and 20th-century musical languages, harmony, form and analysis, specific styles, periods, and composers. In addition, electives are available in 16th- and 18th-century counterpoint, improvisation, advanced solfège, solfège for singers, and microtonal music.

### *Studio (THYU 100)*

Private theory lessons for majors. (4 credits) Faculty

### THYU 093 — Fundamentals of Music Theory

Learning the rudiments of music (scales, intervals, chords, keys, and rhythm). The course consists of four tracks. The first track continues through the entire semester, and helps students develop their understanding of fundamentals through notation, ear training, and keyboard harmony. A second track contains the same material as the first track, but at an accelerated pace; it lasts for seven weeks. A third track, also lasting seven weeks, focuses primarily on ear training and keyboard skills. Finally, a fourth track (also 7 weeks) focuses primarily on keyboard skills. Students who are enrolled for the entire semester will earn two credits; students enrolled in the seven-week tracks will earn one credit. For all tracks, proficiency is evaluated at the end of the course through a departmental exam; the student must pass this exam before continuing on to Tonal Practice I or Solfège II. (1 or 2 credits – credits do not fulfill graduation requirements) Faculty

**THYU 101 — Solfège I**

Stresses knowledge of tonality, as represented by scales and scale-degree functions. Topics include treble and bass clefs; melodies in major and minor keys; rhythms in standard meters; modulations to the dominant, relative major and relative minor, and their function in small forms. Materials include Bach chorales and Mozart symphonies. Students must demonstrate sight-singing competency in the departmental examination to pass the course. (3 credits) Faculty

**THYU 102 — Solfège II**

Topics include note identification in treble, bass, and alto clefs; melodies in major and minor keys; increasingly remote modulations; complex rhythmic subdivision and syncopation; small forms; score reading. Materials include Bach chorales, classical symphonies, other vocal and instrumental works. Students must demonstrate sight-singing competency in the departmental examination to pass the course. Continuation of THYU 101. Prerequisite: THYU 101. (3 credits) Faculty

**THYU 106 — Tonal Practice I**

Focuses on diatonic tonal language of the Common Practice period, with emphasis on the phrase as the vehicle for musical motion. Students study the role of underlying harmonic functions (tonic, predominant, and dominant) within the phrase, and explore how the contrapuntal relationship between the soprano and bass contributes to directed motion towards the cadence. The course also includes (1) the study of counterpoint (first and second species) to sensitize students to the relationship between melodic lines, and (2) an introduction to formal analysis, with emphasis on phrases, periods, and sentences. Topics are introduced and/or reinforced through ear training. Prerequisite: passing Fundamentals of Music Theory exam, THYU 101. (2 credits) Faculty

**THYU 201 — Solfège III**

Topics include note reading and transposition using five clefs (treble, bass, soprano, alto, and tenor), rhythms using changing time signatures and complex subdivisions, tonal melodies featuring rapid modulation, and score reading. Materials include Renaissance vocal music, Bach chorales in open score, Beethoven symphonies, and other instrumental scores with transposing instruments. Students must demonstrate sight-singing competency in the departmental examination to pass the course. Prerequisite: THYU 102 and THYU 106. (3 credits) Faculty

**THYU 202 — Solfège IV**

Topics include note reading and transposition (using up to seven clefs), advanced rhythmic subdivision, syncopation, conducting, chromatic and atonal melodies, and score reading. In the spring semester, each Solfège IV section focuses on a particular topic or body of repertoire, with general emphasis on 20th-century music. (Topics for the different sections are listed in the Course Schedule published by the Registrar's Office during the preceding fall semester.) Students must demonstrate sight-singing competency in the departmental examination to pass the course. Prerequisite: THYU 201 and THYU 207. (3 credits) Faculty

**THYU 207 — Tonal Practice II**

Focuses on writing, hearing, and analyzing chromatic harmony and modulations to closely related keys; analysis of binary and ternary forms. Prerequisites: THYU 106 and THYU 102. (3 credits) Faculty

**THYU 208 — Tonal Practice III**

Studies typical chromatic progressions and large-scale tonal designs representative of the later Common Practice period; analysis of larger works, with emphasis on



works in sonata form. In the spring semester, each Tonal Practice III section focuses on a particular subtopic, defined according to genre, instrumental combination, composer, etc. (Subtopics for the different sections are listed in the Course Schedule published by the Registrar's Office during the preceding fall semester.) Continuation of THYU 207. Prerequisites: THYU 207 and THYU 201. (3 credits) Faculty

**PLEASE NOTE:** For the following courses {except *Solfège for Singers* (THYU 425-6T) and *Advanced Solfège* (THYU 405-6T)}, *Jazz Studies and Contemporary Improvisation* students may satisfy the prerequisite requirements through completion of THYU 202 or IMPRV 283T or IMPRV 483T, and THYU 208.

### **THYU 305 — 20th-Century Compositional Practices**

Study of compositional process through model composition and analysis. Study includes music of composers that extend tonality (Debussy, Ravel, Ives, Copland, Hindemith), the atonal music of the second Viennese school (Schoenberg, Berg, and Webern), and music from Russia and Hungary that incorporates folk idioms (Stravinsky and Bartók), among others. Student compositions will be performed in class. Prerequisite: THYU 202, 208. (3 credits) Sandler

### **THYU 306 — 20th-Century Compositional Practices**

Study of compositional practice through model composition and analysis of selected techniques and procedures employed by composers in the second half of the 20th century. Topics include: Postwar serialism, indeterminacy, minimalism, and the quest for new sounds. Composers include: Varese, Cage, Messiaen, Boulez, Stockhausen, Crumb, Berio, Cowell, Carter, Ligeti, Reich, Brown, and others. Student compositions will be performed in class. Continuation of THYU 305. Prerequisite: THYU 202, 208. (3 credits) Sandler

### **THYU 307 — Extended Tonality**

Explores the 19th-century expansion of harmonic practice through analysis of works from Schubert to Debussy. Prerequisite: THYU 202, 208. (3 credits) Stein





**THYU 309 — Topics in Early 20th-Century Music**

Explores aspects of the evolution from conventional 18th- and 19th-century harmonic practice to 20th-century atonality. The approach and emphasis will depend on the individual faculty member. Prerequisite: THYU 202, 208.

(3 credits) Truniger

**THYU 310 — Topics in Later 20th-Century Music**

Studies 12-tone manipulation and serial music. The approach and emphasis will depend on the individual faculty member. Prerequisite: THYU 202, 208. (3 credits) Truniger

**THYU 315 — Analysis and Performance of 19th-Century *Lieder***

Examines both German Romantic poetry and the musical settings of Schubert, Schumann, Brahms, Mahler, and others. As the *Lied* genre developed, the poetic text seemed to encourage innovation and daring in virtually every aspect of musical composition. Study of the poetic text will lead to greater understanding of all aspects of the musical setting: harmony, tonality, melody, motive, meter, rhythm, articulation through texture, register, timbre, etc. Where possible, students will perform various *Lieder* in the classroom. (3 credits) Stein

**THYU 319 — Music in France, 1895–1925**

Study of composition in France at the beginning of the 20th century. The course will explore interrelationships between the visual arts, literature, and music, using the text of the play *Pelléas and Melisande* and poems set by Fauré, Debussy, and others. Prerequisite: THYU 202, 208. (3 credits) Buys

**THYU 325 — Analysis for Performers: Tonal Music**

Provides analytical tools for understanding 18th- and 19th-century musical form and language. Topics include variation technique, polyphonic melody, sonata form, 19th-century harmonic innovation, and Schenkerian analysis. Prerequisite: THYU 202, 208. (3 credits) Stein

**THYU 326 — Analysis for Performers: Early 20th-Century Music**

Provides analytical tools for understanding early 20th-century musical form and language. Topics include use of modes, motive as formal design, set theory, large-scale form and introduction to 12-tone music. Prerequisite: THYU 202, 208. (3 credits) Faculty

**THYU 327 — Performers' Introduction to Schenkerian Analysis**

Introduces facets of Schenker's analytical process most pertinent to performers: how a work is shaped by a counterpoint of melody and bass; how harmonic flow and melodic shape involve prolongation; how melodic lines evolve; and how motivic elements recur. Demonstrates the application to performance through student performances informed by analysis. Prerequisite: THYU 202, 208. (3 credits) Stein

**THYU 328 — Introduction to Set Theory and 12-Tone Theory**

Introduces basic techniques of set theory and 12-tone theory, the two most powerful analytical systems used to understand non-tonal and 12-tone music. Students will demonstrate the application of analysis to performance in exercises, analyzes and presentations. Prerequisite: THYU 202, 208. (3 credits) Truniger

**THYU 329 — Order and Chaos in Music since 1945**

Study of the development of musical language after 1945 includes dramatic shifts in the concepts of melody, harmony, tonality, and non-tonal languages, meter, rhythm, form and expressivity. Composers include Carter, Messiaen, Cage, Babbitt, Ligeti, Boulez, Stockhausen, Reich, and Glass. Prerequisite: THYU 202, 208. (3 credits) Miljkovic

**THYU 331 — Performer's Time: 18th- and 19th-Century Music**

Explores the temporal aspects of music: rhythm and rhythmic grouping, meter and hypermeter, non-metric musical stress, phrase structure, including phrase lengths, extensions and expansions, issues of notation and tempo. Emphasis is on identifying musical challenges and determining criteria for performers' interpretative choices. Classwork includes selected readings, analysis, in-class performance workshops, and papers. Repertoire includes Bach, Mozart, Beethoven, Schubert, Schumann, Brahms and Mahler. Prerequisite: THYU 202, 208. (3 credits) Graybill

**THYU 332 — Performer's Time: 20th-Century Music**

Explores 20th-century innovations in the temporal part of music, including more complex use of rhythms, meters, phrase structures, tempi and notation, and musical stress. Works of Debussy, Bartók, Stravinsky, Schoenberg, Webern, Ives, Carter, Messiaen, Boulez, Stockhausen, Cage, Reich, etc. illustrate new concepts of time, including influences of folk rhythm, new organizations of temporal elements, and new concepts of temporal form. Prerequisite: THYU 202, 208. (3 credits) Stein

**THYU 335 — Text as Music: 19th Century**

Explores musical innovation that results from setting the poetic text. Repertory includes German *Lieder*, French Melodies, English and Russian art songs; and orchestral text settings. Analysis will include harmony & tonality; rhythm, meter, phrase, texture, timbre, and register, and formal structure. Prerequisite: THYU 202, 208. (3 credits) Stein

**THYU 340 — Topics in 19th-Century Music**

Explores various ways the tonal language was expanded from mid-19th to early 20th-century music. Topics might include harmonic and tonal innovations, developments in temporality (rhythm, meter and phrase), expanded use of orchestral resources (timbres, textures, registers) and other compositional developments. Prerequisites: THYU 202, 208. (3 credits) Truniger

**THYU 351 — Counterpoint in the Style of Bach:**

Studies the contrapuntal practice of John Sebastian Bach with particular attention to his two-part keyboard inventions and fugues from the Well-tempered Clavier. Aspects of style and compositional technique will be explored through listening, analysis, and performance, as well as through constant writing of contrapuntal exercises modeled on Bach's music. During the semester, each student will compose one complete two-part invention and a three-part fugal exposition (for keyboard or a combination of melodic instruments), which will be performed and discussed in class. (3 credits) Truniger

**THYU 361 — The String Quartets of Beethoven**

Studies Beethoven's String Quartets, with special attention to formal design, harmonic structure, motivic development, and texture, as well as the implications of these for performance. (3 credits) Graybill

**THYU 362 — Bach's Music for Solo String Instruments**

Explores aspects of style, compositional technique, and performance practice in the instrumental music of Johann Sebastian Bach, focussing on his Sonatas and Partitas for solo violin, BWV 1001-1006, and his Suites for solo cello, BWV 1007-1012. Specific aspects to be studied include musical texture, harmony, counterpoint, polyphonic melody, rhythm, form, and ornamentation. Students' work will involve listening, analysis, and reading assignments, as well as compositional exercises modeled on Bach's music. As a mid-term project, each student will write a dance movement in the style of Bach (for any melodic instrument), which will be per-

formed and discussed in class. Analytical exam at the end of the semester. (3 credits) Truniger

### **THYU 371 — American Experimental Music Since 1960**

This is conceived as an intense, "hands on" course, emphasizing score reading, composing, and class performances. The course explores American experimental music from the early 1960s to the present and its close ties with plastic art, film, literature, and theater, as well as with musical traditions from around the world.

Composers to be studied in class include Cage, Feldman, Young, Rzewsky, Brown, Monk, Oliveros, Curran and Zorn, among others. Throughout the semester, students will become acquainted with many resources for new music, including journals, festivals, web forums and performance spaces. (3 credits) Miljkovic

### **THYU 405T — Advanced Solfège**

Expands sight-singing skills to include a broad range of musical styles and application to contemporary literature. Topics include further investigation of reading skills with respect to note patterns, transpositions, interval studies, complex rhythms, complex tonal systems, and score reading from an advanced perspective. Seminar format allows for considerable individualization of topics and student projects (including concerto preparation, improvisation, and score preparation of contemporary music). Continuation of THYU 202. Prerequisite: THYU 202, 208 or instructor's permission. (3 credits) Scripp

### **THYU 406T — Advanced Solfège**

Develops solfège and sight-singing literacy. Special projects include preparation of a concerto or concert aria. Prerequisite: THYU 202. (3 credits) Scripp

### **THYU 411T — 16th-Century Counterpoint**

Analyzes Lassus's canons and two-voice motets; composing compositions in the style. Readings in Pietro Aaron, Aldrich, Cook, and Wittkower. Prerequisite: THYU 202, 208. (3 credits) Davidson

### **THYU 412T — 16th-Century Counterpoint**

Analyzes composition of motets and mass movements in three or four voices. Readings from Zarlino. Continuation of THYU 411T. Prerequisite: THYU 411T. (3 credits) Davidson

### **THYU 417T — Microtonal Composition and Performance**

Through graduated singing exercises, students learn to hear the half step divided into six equal parts. Written harmony, melody, and counterpoint exercises explore microtonal sonorities, along with an investigation of rhythmic language that reflects tonal implications of the music. Students perform their own works, using their own instruments and two pianos tuned one quarter-tone apart. Listening assignments: Carillo, Haba, Wyshnegradski, Sims, Johnston, Maneri, and others. Text by Scott Van Duyne and Joseph Maneri. Prerequisite: THYU 202, 208. (3 credits) Maneri

### **THYU 418T — Microtonal Composition and Performance**

Continuation of THYU 417T. Prerequisite: 417T. (3 credits) Maneri

### **THYU 425 — Solfège for Singers**

Designed for singers, but also encourages instrumentalists, who need additional music reading skills and proficiency in sight-singing. Emphasizes the development of sight-reading skills from the perspective of application to vocal repertoire and practice. Develops score reading skills from Renaissance motets to operatic excerpts and their application to a cappella ensemble sight-reading, score analysis and



preparation for auditions and recitals. (3 credits) Scripp

### THYU 426 — Solfège for Singers

Continuation of THYU 425. Prerequisite: THYU 425 or instructor's permission. (3 credits) Scripp

### Departmental Policies — Graduate Curriculum:

At the graduate level, the Music Theory department offers one- and two-semester courses in hearing, analysis, composition, performance, research, and pedagogy. In the listings that appear below, § indicates two-semester courses; the department requests a year-long commitment in two-semester courses. *Students must pass both parts of the Master's Music Theory Competency Examination before registering for graduate courses in music theory.*

### Studio (THYG 500)

#### Classroom Instruction

### THYG 023 — Graduate Remedial Music Theory §

Designed to aid students with music theory deficiencies. Passing this course fulfills the Master's Music Theory Competency Examination requirement. Analysis (aural and written), dictation, and terminology. Examples from Bach, Mozart, Haydn, Beethoven, and Schubert. Fee required (see *Fees*). (0 credit) Zaritzky

### THYG 024 — Graduate Remedial Music Theory

Continuation of THYG 023. Prerequisite: THYG 023. (0 credit) Zaritzky

### THYG 511T — 16th-Century Counterpoint

Analyzes Lassus's canons and two-voice motets; compositions in the style. Readings in Pietro Aaron, Aldrich, Cooke, and Wittkower. (2 credits) Davidson

### THYG 512T — 16th-Century Counterpoint

Analyzes composition of motets and mass movements in three or four voices. Readings from Zarlino. Continuation of THYG 511T. Prerequisite: THYG 511T or instructor's permission. (2 credits) Davidson

### THYG 517T — Microtonal Composition and Performance §

Graduated singing exercises of the half step divided into six equal parts. Harmonic, melodic, contrapuntal, and rhythmic investigations. Performance of students' works; listening assignments. Text by Van Duyne and Maneri. (2 credits) Maneri

### THYG 518T — Microtonal Composition and Performance

Continuation of THYG 517T. Prerequisite: THYG 517T. (2 credits) Maneri

### THYG 547 — Contrapuntal Principles and Practice §

Explores three fundamental aspects of contrapuntal practice — compositional, theoretical, and historical-stylistic — from the fourteenth century to the present. Through constant writing, reading, listening, performance, and analysis, students will deepen their grasp of essential contrapuntal principles and a variety of contrapuntal approaches. Beginning with Machaut, Josquin, Palestrina, and Lassus, contrapuntal practice will be observed up to the recent works of Schoenberg, Stravinsky, Bartók, Webern and Carter. Contrapuntal theory from Zarlino and Fux to the recent past (Schoenberg, Schenker, Jeppesen, Seeger, Krenek, Salzer and others) will be consulted. Topics are to include species counterpoint, motion/shape, consonance/dissonance, contrapuntal rhythm, elaboration of a *cantus firmus*, canon, dissonant and serial counterpoint. The historical and technical evolution of counterpoint will be considered: in the first semester stressing medieval-renaissance approaches; in the second, those of the 18th to 20th centuries. (2 credits) Truniger



**THYG 548 — Contrapuntal Principles and Practice**

Continuation of THYG 547. Prerequisite: THYG 547 or instructor's permission. (2 credits)

**THYG 551 — Compositional Practice: Medieval to Bach**

Compositional experience for students who plan a career that includes teaching, theory, or composing. Composition, and criticism of others' compositions, using a variety of historical, cultural, and theoretical approaches, based on Cogan and Escot's *Sonic Design: Practice and Problems*. Critical review of counterpoint, harmony, and composition texts. (2 credits) Escot

**THYG 552 — Compositional Practice: Bach to the Moderns**

Continuation of THYG 551. (2 credits) Escot

**THYG 553 — Schenkerian Analysis and Performance: Introduction**

Heinrich Schenker's seminal theories of tonality and analysis and their influence on musical hearing, thinking, and performance. Theoretical, aural, and performance study of his treatment of diminution, voice-leading, counterpoint, harmony, and motive, including his methods of graphic display, in excerpts and short compositions primarily from Bach through Brahms. Focus on keyboard literature, along with selected chamber and vocal examples. Aural and written homework; readings; semester aural and written exam assignments. (2 credits) Zaritzky

**THYG 554 — Schenkerian Analysis: Larger Forms and Performance**

Examines and applies Schenker's theories of tonality and analysis, and their influence on musical hearing, thinking, and performance. Aural and textual study of *Auskomponierung* and *Ursatz* in longer compositions, primarily from Bach through Brahms, that exhibit binary, ternary, sonata, rondo, cyclical, and fantasia characteristics. Schenker's methods of research, autograph study, and graphic display. Prerequisite: THYG 553 or instructor's permission. (2 credits) Zaritzky

**THYG 555 — Psychophysical Analysis Ia: Tone Color Analysis (Instrumental)**

Introduces the scientific analysis of sound. Analysis, including computer spectrographs, of the sounds of musical instruments and their combinations, and of the ways sonic qualities are chosen by composers and performers to shape and color musical contexts and works. Sonic design in music of different periods and cultures; relationship of tone color to other parameters and to visual color. Text: Cogan, *New Images of Musical Sound*. (2 credits) Cogan

**THYG 556 — Psychophysical Analysis Ib: Tone Color Analysis (Vocal)**

Analysis, including computer spectrographs, of the sounds of voices, languages, and their combinations, and of the ways vocal-linguistic properties color whole musical contexts and works. Vocal-linguistic music of different periods and cultures; performance comparisons; relationship to instrumental color; and theories of linguistic phonology. Text: Cogan, *New Images of Musical Sound*. (2 credits) Cogan

**THYG 557 — Psychophysical Analysis II: Space-Time Design**

Theories of musical space and time (rhythm, dimensions, proportion), with attention to diverse musical practices, and to scientific analysis, including computer spectrographs, of sound and time. Combines relevant ideas of information theory, linguistics, and the history and philosophy of science and art. Presents musical works from diverse cultures and periods. (2 credits) Cogan

**THYG 558 — Advanced Sonic Analysis**

Hands-on practice in spectrographic analysis of instruments, voices, and entire

sonic contexts using available computer technology; development of theories of tone color and vocal-instrumental sound. Open to a small number of qualified students with instructor's permission. Prerequisite: THYG 555, or THYG 556, or THYG 557. (2 credits) Cogan

#### THYG 559 — Readings in Analysis

analyzes offer musicians insights into the interpretation of specific compositions, as well as into music's general techniques and possibilities. The course introduces some "classics" of analysis. Authors range from C.P.E. Bach and Rameau to Schoenberg and beyond, writing on vocal and instrumental music by Bach, Haydn, Mozart, Beethoven, Schubert, Schumann, Brahms, Wagner, Stravinsky, and others. Through reading, listening, and discussion, the class evaluates how well the analyses reveal their chosen music and explores how analytical methods and subjects vary. Performance is considered as a source for analysis as well as its application. The semester project evaluates an analysis of repertoire selected by the student. (2 credits) Graybill

#### THYG 561 — Advanced Ear Training: Music of Bach through Brahms

Intensive practice in perception and performance of advanced melodic and tonal motions; linear and multilinear formations; rhythmic subdivisions; harmonic and contrapuntal textures; chromaticism and modulation. Based on Gestalt pedagogy of Jersild's *Ear Training*. Dictation; prepared and sight-singing; aural analysis; semester project. Vocal and instrumental music from Baroque, Classical, and Romantic periods — especially by Bach, Mozart, Beethoven, Brahms, and Wolf. (2 credits) Zaritzky

#### THYG 562 — Advanced Ear Training: Music of Stravinsky through Ligeti

Hearing and singing 20th-century idioms. Intensive practice in perception and performance of rhythm, interval, scale, and tone-set formations. Based on Gestalt pedagogy of Edlund's *Modus Novus*. Dictation, prepared and sight-singing, aural analysis; semester project. Music of European and American 20th-century composers. (2 credits) Zaritzky

#### THYG 563 — Mathematical Systems

Introduces the application of mathematical ideas and structures to musical composition and theory. Selected topics in statistics, set theory, probability, nonlinear



phenomena, proportional theory, fractals, and geometry as they apply to music from earliest to modern times. (Mathematical expertise is not a prerequisite.) (2 credits) Escot

**THYG 564 — Ambiguity in 18th- and 19th-century Music**

Focuses on various forms of musical ambiguity in the great repertoire of the 18th and 19th centuries, beginning with Haydn, Mozart, and Beethoven, and ending with Mahler and Debussy. The course will look at various kinds of ambiguity: harmonic and tonal, rhythmic and metric, and formal (including phrase ambiguity). Short works (Lieder and miniature piano pieces) will model ambiguity types and larger works, such as single movements from larger multi-movement works, will demonstrate how ambiguity is created and, in many but not all cases, resolved. Some repertory will be chosen based on class instrumentation, and in-class performances will be encouraged as much as possible. (2 credits) Stein

**THYG 566 — Mozart's Solo Piano Sonatas: Multiple Perspectives**

Explores Mozart's solo piano sonatas from multiple analytical and performance perspectives. Integration of diverse theoretical approaches with critical examinations of recordings and spectrographs of recordings (including those of Leschetzky, Schnabel, Gieseking, Kraus, Gould, Haskil, Badura-Skoda, Tipo, Kempff, Klien, Brendel, Schiff), autograph manuscripts and selected published editions (Bärenreiter, Henle, Presser [Broder]), selected letters of Mozart (Spaethling translation), social/cultural/political contexts (with emphasis on insights by Foucault and Deleuze); plus how these examinations potentially inform/problematize analytical perspectives and methodologies. Seminar setting with analytical projects/presentations by students. Readings include C.P.E. Bach, Cogan, Deleuze, Eisenstein, Foucault, Kahn, Neumann, Rosen, Sherman, Spaethling, and Venturi. (2 credits) Faculty

**THYG 567 — 18th- and 19th-Century Forms: Hearing, Analysis, Performance**

Aural and score study of thematic and tonal forms in compositions of Bach, Haydn, Mozart, Beethoven, Schubert, Schumann, and Brahms, including binary, ternary, sonata, rondo, cycle, and fantasia designs, using approaches of Schoenberg, Schenker, and others. Historical contexts, theoretical resources, analytical methods, performance concerns. Aural and written homework; readings; semester aural and written exams. (2 credits) Zaritzky

**THYG 568 — Expanded Tonality from Schubert to Debussy**

Explores the 19th-century expansion of harmonic practice and tonality, including chromatic third relations, double tonality, tonal ambiguity, modality, and expansion of the plagal domain. (2 credits) Stein

**THYG 569 — Bartok's String Quartets: Theoretical Traditions and Innovations**

The six Bartok String Quartets are a microcosm of the early 20th-century reconception of European musical arts—formal, timbral, tonal, metric, and societal. They likewise represent a “macrocosmos” of Bela Bartok's increasingly-influential musical legacy. Through a cross-referencing traversal of the quartets, we will review classical European concepts and discover their new Bartokian formulations by means of spectral, tone-set, rhythmic, formal, and proportional ear training and analysis. Weekly theoretical reading, and analytical listening and score study. Comparisons with other Bartok and related works. Ongoing semester project on a student-selected non-quartet Bartok movement or small piece. (2 credits) Zaritzky



**THYG 570 — Bach's Solo Sonatas, Suites, and Partitas: The Nature of Unaccompanied Melody**

Besides string and flute players, for whom Bach specifically composed his "solo" works "senza basso," virtually every instrumentalist and even vocalist can engage these works in transcription. The course explores this literature, considering how a single melodic part conveys a whole thematic, rhythmic, spatial, timbral, and tonal texture — everything from mono-thematic preludes to polyphonic fugues, with all degrees of textures in between. Exercises in hearing, singing, improvisation, analysis, composition, and performance of Bach (including transcriptions) and of related music by others. Includes monthly graded assignments and a semester project individually selected to engage "unaccompanied" melodic expression within the student's own repertoire. Project format choices include analysis, composition, transcription, improvisation, or performance-demonstration. (2 credits) Zaritzky

**THYG 571 — Bach's Well-Tempered Clavier**

Explores Bach's *Well-Tempered Clavier* from multiple analytical perspectives; comparative study of recordings; student projects and in-class performance (transcriptions for non-keyboardists). Insights from philosophy, architecture, literature, painting incorporated to amplify diverse design concepts and understandings. Readings include Albers, C.P.E. Bach, Benjamin, Bodky, Busoni, Cogan, Deleuze, Doczi, Foucault, Guattari, Itten, Kahn, Kirnberger, Kirkpatrick, Neumann, Riemann, Strunk, and Venturi. (2 credits) Faculty

**THYG 572 — Beethoven's String Quartets**

Studies Beethoven's quartets in light of modern historical research and analytical theory, with attention to their harmonic, contrapuntal, motivic, and structural formation, and the implications of these for understanding and performance. (2 credits) Truniger

**THYG 573 — German *Lied*: Analysis and Performance**

Examines poetic texts and their musical settings from Schubert to Wolf, with attention to analytic methods and their performance implications. (2 credits) Stein

**THYG 574 — The Music of Schoenberg, Berg, and Webern**

Study and discussion of various approaches to hearing, analysis, and performance of the seminal atonal and serial music of the Second Viennese School. Emphasis on vocal and instrumental music, such as Schoenberg's Wind Quintet and String Quartets, Berg's Violin Concerto and early songs, and Webern's Concerto for Nine Instruments and later songs. Students may select additional repertoire and may choose analysis, performance, or composition as the focus for a semester project. (2 credits) Truniger

**THYG 575 — Music Since 1945**

Introduces the analysis and understanding of selected composers active since World War II: Carter, Messiaen, Cage, Babbitt, Ligeti, Boulez, and others. Readings and listening; analytical, performance, and/or compositional projects. (2 credits) Miljkovic

**THYG 576 — Ragas and Talas**

A close examination of the concepts of *raga* (melodic mode) and *tala* (rhythm systems) as a generative grammar for composition and improvisation in North Indian (Hindustani) music. Many types of *ragas* and *talas* are analyzed in the context of various performance traditions drawing, in part, from descriptive models developed by Bharatamuni (*Natyasastra*, c. 200 AD), Vishnu Narayan Bhatkhande



(*Kramik Pustak Malika*, 1954-9), Walter Kaufmann (*The Ragas of North India*, 1968), and Nazir Jairazbhoy (*The Ragas of North Indian Music*, 1971). (2 credits) Row

**THYG 577 — The Chamber Music of Johannes Brahms**

Studies Brahms's chamber music, with special attention to formal design, harmonic structure, motivic development, and counterpoint, as well as the implications of these for performance. (2 credits) Graybill

**THYG 578 — Asian Modal Systems**

Based, in part, on Harold Powers' profoundly important contribution to the study of modal concepts, this course explores the nature of modality across and within several musical cultures: Arab, Persian, Indian, Javanese, Chinese and Japanese. The theoretical systems of each culture are studied and are applied analytically to pieces within the repertoire of each culture. (2 credits) Row

**THYG 579 — The Music of Hildegard von Bingen**

The historical, notational, analytical, and performance study of chants by the distinguished polymath of the 12th century. (2 credits) Escot

**THYG 581 — Interpretive Analysis I §**

Analysis for performers; concepts of rhythm, line, harmony, and form; performance implications of analytic conclusions; performance and analysis of works from students' areas of specialization. (2 credits) Heiss

**THYG 582 — Interpretive Analysis II**

Continuation of THYG 581. (2 credits) Heiss

**THYG 585 — 20th-Century American Composition and Theory**

Exploration through analysis, research, listening, and performance of innovative 20th-century American concert music, from Charles Ives to Ruth Crawford through Elliott Carter and John Cage; as well as important theoretical developments connected with American creation (including among others the theories of Charles Seeger, Howard Hanson, Harry Partch, Roger Sessions, and Milton Babbitt). (2 credits) Escot

**THYG 694 — Analytical Thesis**

Analytical approaches in various styles, periods, or cultures. Supervised in studio instruction; submitted to the Music Theory department. (0 credit) Faculty

**THYG 695 — Compositional Thesis**

Compositional approaches in various styles, periods, or cultures. Supervised in studio instruction; submitted to the Music Theory department. (0 credit) Faculty

**THYG 697 — Portfolio (first year)**

See Music Theory program of study. (0 credit) Faculty

**THYG 699 — Portfolio (second year)**

See Music Theory program of study. (0 credit) Faculty

**THYG 901 — Doctoral Seminar: Theoretical Practice — Past, Present, Future**

Explores major patterns of theoretical thought and practice, and major developments of 20th-century theory. Considers cross-currents between theory, creation, and performance, as well as those between music theory and other domains of human creativity and culture. Theoretical readings and analysis of musical works. (3 credits) Graybill

**THYG 902 — Doctoral Seminar: Advanced Theoretical Projects**

Projects in theoretical research, analysis, historical compositional techniques, or

composition that relate to individual interests and needs, and that enhance theoretical technique and knowledge. Two projects in different areas are required, one of which may be a class project. Seminar meetings are devoted to presentations and critiques of individual and class projects. (3 credits) Cogan

## OPERA STUDIES

Greer, Director and Chair of Opera Studies; Astafan, Co-Director of Opera Studies; Anderson-Collier, Steele, Strauss, M. Sullivan, Swanson, Weinmann, Wyneken

\*For Opera Studies Program participation requirements, see *Opera Studies* under *Ensembles*. All placement by special audition during Registration Week of the fall semester.

### OPRA 411T — Opera Seminar

Concentrates on music preparation with attention to recitative, theater skills. In-class performance of short opera scenes. Includes a weekly movement lab with emphasis on body fundamentals and awareness, physical stage presence, pilates and yoga warm-up and movement games. Introduction to dance rhythms. Requisite: permission of teacher and instructors and two memorized arias. (1 credit)

Weinmann, M. Sullivan, & Faculty

### OPRA 412T — Opera Seminar

Continues the work of OPRA 411T with the addition of aria audition techniques. Prerequisite: OPRA 411. (1 credit)

### OPRA 421T — Opera Workshop

Scenes study and performance; specially designed classes geared toward scenes chosen for the semester addressing recitative, stagecraft, acting, aria preparation, and audition techniques. Co-requisite: The appropriate movement level (OPRA 551 or 571) if these classes do not conflict with choral requirements - students will not enroll in Stage Makeup, (OPRA 553/554). (2 credits) Weinmann, Strauss, Anderson-Collier & Faculty

### OPRA 422T — Opera Workshop

Continuation of OPRA 421T. Prerequisites: OPRA 421T. Co-requisite: OPRA 426T. (2 credits)

### OPRA 511T — Opera Seminar

Graduate offering of OPRA 411T. Co-requisite: OPRA 553 for all first year students. (1 credit) Weinmann

### OPRA 512T — Opera Seminar

Continuation of OPRA 511T. Co-requisite: OPRA 554 for all first year students. (1 credit)

### OPRA 521T — Opera Workshop

Graduate offering of OPRA 421T. Co-requisite: OPRA 510 (ensemble) and the appropriate movement level. (2 credits) Weinmann, Strauss, M. Sullivan, & Faculty

### OPRA 522T — Opera Workshop

Continuation of OPRA 521T. Prerequisites: OPRA. Co-requisite: OPRA 510 (ensemble) and the appropriate movement level. (2 credits)

**OPRA 541 — Opera Studies: Studio**

See description under *Ensembles*. Scene study and participation in full productions as cast and other level specific instruction and masterclasses. Co-requisites: OPRA 510 (ensemble), 545, 547, 573 for all first year students and the appropriate movement level. (2 credits) Faculty

**OPRA 542 — Opera Studies: Studio**

Continuation of OPRA 541. Co-requisites: OPRA 510 (ensemble), 546, 548, 574 for all first year students and the appropriate movement level. Prerequisite: OPRA 541. (2 credits) Faculty

**OPRA 545 — Audition Techniques: Studio**

Discussion and demonstration of styles and characteristics of all operatic periods and the practical integration of musical and physical presentation. Advice on resume preparation, career management, and professional audition techniques. (0 credit) Astafan, Greer

**OPRA 546 — Audition Techniques: Studio**

Continuation of OPRA 545. Prerequisites: OPRA 545. (0 credit)

**OPRA 547 — Acting Techniques I**

Study of acting technique as it applies to operatic characterization and dramatic analysis. (0 credit) Weinmann

**OPRA 548 — Acting Techniques I**

Continuation of OPRA 547. Prerequisites: OPRA 547. (0 credit)

**OPRA 551 — Movement: Introductory**

Introduction to movement through body fundamentals and improvisation. Emphasis on developing physical self awareness and stage presence. Introduction to dance styles from the Renaissance through the present day. In-class presentations of improvisations and combinations. For Workshop/Studio/Theatre students as assigned by instructor. (0 credit) M. Sullivan

**OPRA 552 — Movement: Introductory**

Continuation of OPRA 551. Prerequisites: OPRA 551. (0 credit)

**OPRA 553 — Stage Makeup: Seminar/Workshop**

Introduction to basic techniques of stage makeup. Required of all first year students. (0 credit) Swanson

**OPRA 554 — Stage Makeup: Seminar/Workshop**

Continuation of OPRA 553. Prerequisite: OPRA 553. (0 credit)

**OPRA 561 — Opera Studies: Theater I**

See description under *Ensembles*. Scene study and participation in full productions as cast and other level specific instruction and masterclasses. Co-requisites: OPRA 510 (ensemble), 565, 547 or 567, 573 for all first year students, and the appropriate movement level. (2 credits) Faculty

**OPRA 562 — Opera Studies: Theater I**

Continuation of OPRA 561. Co-requisites: OPRA 510 (ensemble), 548 or 566, 568, 574 for all first year students. Prerequisite: OPRA 561. (2 credits) Faculty

**OPRA 563 — Opera Diction**

Practical study of pronunciation and enunciation in Italian, French, and German,

using the International Phonetic Alphabet. Required during the first year of Opera Studies. (2 credits) Anderson-Collier

**OPRA 564 — Opera Diction**

Continuation of OPRA 563. Prerequisite: OPRA 563. (2 credits)

**OPRA 565 — Audition Techniques II**

For a description see OPRA 545. (0 credit) Astafan, Greer

**OPRA 566 — Audition Techniques II**

Continuation of OPRA 565. Prerequisite: OPRA 565. (0 credit)

**OPRA 567 — Acting Techniques II**

Dramatic scene study, monologue preparation, musical theater scene study and stage combat. Continuation of OPRA 548. Prerequisite: OPRA 548. (0 credit) Astafan

**OPRA 568 — Acting Techniques II**

Continuation of OPRA 567. Prerequisite: OPRA 567. (0 credit)

**OPRA 571 — Movement: Intermediate**

Overview of movement styles including body fundamentals, improvisation, and dance, including pilates and yoga warm-up, movement, games and dance styles from the Renaissance through the present day. In class presentations. For Workshop/Studio/Theatre students as assigned by instructor. (0 credit) M. Sullivan

**OPRA 572 — Movement: Intermediate**

Continuation of OPRA 571. Prerequisite: OPRA 571. (0 credit)

**OPRA 573 — Stage Makeup: Studio/Theater**

Introduction to basic techniques of stage makeup. Required of all first year students. (0 credit) Swanson

**OPRA 574 — Stage Makeup: Studio/Theater**

Continuation of OPRA 553. Prerequisite: OPRA 553. (0 credit)





**OPRA 661 — Opera Studies: Theater II**

See description under *Ensembles*. Scene study and participation in full productions as cast and other level specific instruction and masterclasses for third year opera majors. Co-requisites: OPRA 510, 665, 567 and the appropriate movement level. Prerequisite: OPRA 562. (2 credits) Faculty

**OPRA 662 — Opera Studies: Theater II**

Continuation of OPRA 661. Co-requisites: OPRA 510, 666, 668. Prerequisite: OPRA 661. (2 credits) Faculty

**OPRA 665 — Audition Techniques II: Theater**

Continuation of OPRA 566 for third year opera majors. Prerequisite: OPRA 566. (0 credit) Astafan, Greer

**OPRA 666 — Audition Techniques II: Theater**

Continuation of OPRA 665. Prerequisite: OPRA 665. (0 credit)

**OPRA 671 — Movement: Advanced**

Exploration of various dance styles through ballet, opera and musical theatre choreography. Preparation and in-class performance of two pieces per semester. For Workshop/Studio/Theatre students as assigned by instructor. (0 credit) M. Sullivan

**OPRA 672 — Movement: Advanced**

Continuation of OPRA 671. (0 credit)

**OPRA 673 — Aria Class**

Performance class for in depth musical preparation and presentation of opera arias and ensembles from the Baroque to the present, with concentration on recitative, stylistic, ornamentation, performance practice, etc. Class open to Opera Theater singers only and a limited number of collaborative pianist by audition. (1 credit for singers, 2 credits for collaborative pianists) Greer

**OPRA 674 — Aria Class**

Continuation of OPRA 673. Prerequisite: OPRA 673. (1–2 credits, as above)

**OPRA 689 — Opera Stage Direction**

A comprehensive course for Graduate Students studying the art and technique of Stage Directing specifically for the operatic stage. Overview of the history of theatre and opera, basic stage technique, movement and the craft of directing singers for stage performance, basics of set and lighting design. By permission of instructor only. (2 credits) Astafan

**OPRA 690 — Opera Stage Direction**

Continuation of OPRA 689. Practical application directing opera scenes and assistant directing NEC mainstage productions. (2 credits) Astafan

**OPRA 699 — Opera Role in Full Production**

Required of all Opera Performance majors. (0 credit)

## ORCHESTRAL CONDUCTING

### *Studio (ORCH 500)*

#### *Classroom Instruction*

#### **ORCH 503 — Score Reading**

Develops score-reading facility at the piano. Practice of eye-and-hand coordination, clefs, transposition, rhythm. Material from Morris and Ferguson's *Preparatory Exercises in Score Reading* and vocal and chamber music scores. Keyboard experience required. Instructor's permission required for non-conducting majors. (2 credits) Faculty

#### **ORCH 504 — Score Reading**

Continuation of ORCH 503. Prerequisite: ORCH 503. (2 credits) Faculty

#### **ORCH 505T — Advanced Solfege**

Expands sight-singing literacy to a broad range of musical styles. Topics include review of clefs (Dannhauser, Laz), interval studies (Edlund, Rueff), advanced rhythms (Weber), score reading with multiple transpositions, and transcriptions. Instructor's permission required. (2 credits) Scripp

#### **ORCH 506T — Advanced Solfege**

Develops solfege and sight-singing literacy. Special projects include preparation of a concerto or concert aria. Continuation of ORCH 505T. Prerequisite: ORCH 505T. (2 credits) Scripp

#### **ORCH 567 — Advanced Orchestral Conducting**

Applies conducting technique to 19th- and 20th-century orchestral repertoire. Analysis, conducting, score reading, performance practice, and rehearsal techniques. Admission by audition. (2 credits) Faculty

#### **ORCH 568 — Advanced Orchestral Conducting**

Continuation of ORCH 567. Prerequisite: ORCH 567. (2 credits) Faculty

#### **ORCH 667 — Advanced Orchestral Conducting**

Continuation of ORCH 568. Prerequisite: ORCH 568. (2 credits) Faculty

#### **ORCH 668 — Advanced Orchestral Conducting**

Continuation of ORCH 667. Prerequisite: ORCH 667. (2 credits) Faculty

## ORGAN

### Handel

#### **ORG 417T — Organ Class for Non-Majors**

Basic organ technique, repertoire and church music skills. Instructor's permission required for majors other than piano and collaborative piano. (1 credit) Handel

#### **ORG 418T — Organ Class for Non-Majors**

Private instruction in organ technique and repertoire. Prerequisite: ORG 417T (1 credit) Handel

#### **ORG 517T — Organ Class for Non-Majors**

Graduate offering of ORG 417T. (1 credit) Handel

#### **ORG 518T — Organ Class for Non-Majors**

Graduate offering of ORG 418T. Prerequisite: ORG 517T (1 credit) Handel

## PIANO

**Brubaker, Chair;** Byun, Chodos, S. Drury, Hodgkinson, Jochum, Korsantia, Rivera, Rosenbaum, V. Weilerstein, Zander

The Piano Department of the New England Conservatory seeks to educate artists of the highest caliber who will perform works of the past, the present, and the future.

The traditional private lesson remains the core of our curriculum, but our students also learn from participating in studio classes, in department-wide masterclasses given by our own faculty and by visiting artists (in recent years such distinguished musicians as Murray Perahia, András Schiff, Leon Fleisher, and Menahem Pressler), in solo and concerto competitions and in annual festivals. They also learn by participating in chamber music and piano ensemble, and by interacting with their colleagues both within and outside the piano department.

*Studio (PNO 100, 500)*

### *Classroom Instruction*

#### **PNO 130 — Piano Class**

Instruction for non-majors. Technique, interpretation, ensemble playing, and reading skills. Placement by audition. (1 credit) **Faculty**

#### **PNO 347T — Piano Performance Seminar: "Piano and ..."**

Challenges and complexities that pianists enrolled in the seminar face in the world today. Presentations and masterclasses by guest artists and NEC faculty; as well as discussion for seminar members. (2 credits) **Brubaker**

#### **PNO 348T — Piano Performance Seminar**

Continuation of PNO 347T. (1 credit) **Brubaker**

#### **PNO 451T — Piano Pedagogy**

Examines methods, concept series, teaching materials, and literature from elementary through upper intermediate levels. Views comparative educational philosophies and psychologies as related to piano teaching; guest lecturers in special areas of concentration; introduces Dalcroze Eurythmics and group piano teaching. Course includes lectures, discussion, performance, reading and research assignments, and a practicum in conjunction with the Preparatory School Piano department. (2 credits) **Rivera**

#### **PNO 535 — Piano Literature**

Open seminar context where students and teacher jointly generate topics to be studied and explore seminal keyboard literature from the 14th through the 21st centuries. Emphases are placed on the investigation of compositional problems, global repertoires/perspectives, interrelationships between music and other creative/intellectual disciplines, and aural heritage. Works approached from multiple perspectives; opportunities for students to contribute through discussion and performance. Open to graduate students from all departments and undergraduate piano majors. (2 credits) **Brubaker**

#### **PNO 536 — Piano Literature**

Continuation of PNO 535. Prerequisite: PNO 535. (2 credits) **Brubaker**

**PNO 547T — Piano Performance Seminar**

Graduate offering of PNO 347T. (1 credit) Brubaker

**PNO 548T — Piano Performance Seminar**

Graduate offering of PNO 348T. (1 credit) Brubaker

**PNO 551T — Piano Pedagogy**

Graduate offering of PNO 451T. (2 credits) Rivera

**PNO 557 — Techniques of Playing Contemporary Piano Music**

Prepares pianists for the challenges of playing music written after Debussy. Beginning with short, introductory pieces in traditional notation, the class will then explore techniques such as prepared piano, inside-the-piano, and new notational systems. Music will include that of Cowell, Crumb, Cage, and Satie. (2 credits) S. Drury

**PNO 558 — Techniques of Playing Contemporary Piano Music**

Continuation of PNO 557. PNO 557 is not a prerequisite. (2 credits) S. Drury

**STRINGS AND GUITAR**

L. Chapman, Chair; Brink, Brofsky, Buswell, M.L. Churchill, Fisk, Fried, Gazouleas, Kashkashian, M. Katz, P. Katz, Kim, Kitchen, Lesser, Lowe, Orleans, Palma, Rodland, Seeber, R. Sullivan, Thompson, Ushioda, Vilker-Kuchment, D. Weilerstein, Wolfe

*Studio (STR 100, 500)*

*Classroom Instruction*

**STR 130T — Bass Class**

Study of orchestral excerpts, bass solo and chamber repertoire, mock auditions, and bass ensembles. Open only to bass majors. (1 credit) Palma

**STR 140T — Chamber Music with Guitar**

Coaching of chamber music with other instruments and voice in a masterclass format. Serves the needs of students who require an introduction to chamber music or seek experience with more advanced, nontraditional repertoire. (1 credit) R. Sullivan

**STR 283T — Guitar Repertoire and Performance Seminar**

Topics include style, interpretation, performance practice, stage deportment, and performance anxiety. Student performances serve as a springboard for discussions. (1 credit) Fisk

**STR 284T — Guitar Repertoire and Performance Seminar**

Continuation of STR 283T. Prerequisite: STR 283T. (1 credit) Fisk

**STR 383T — Guitar Repertoire and Performance Seminar**

Continuation of STR 284T. Prerequisite: STR 284T. (1 credit) R. Sullivan

**STR 384T — Guitar Repertoire and Performance Seminar**

Continuation of STR 383T. Prerequisite: STR 383T. (1 credit) R. Sullivan

**STR 449T — Viola Class for Violinists**

Introduces violin students to viola clef and viola techniques. Instructor's permission required. (2 credits) Rodland



**STR 459T — Aural Heritage of String Playing**

Surveys the string performing heritage and schools represented through sound recordings, written criticism, and contemporary descriptions of performances. (2 credits) Lesser (Auditors welcome)

**STR 462T — String Pedagogy**

Approaches and methods in the education of string players; historical development of techniques, pedagogical writings, guest lecturers. (2 credits) Richter

**STR 471T — String Orchestral Repertoire: Violin**

Prepares violinists to audition for careers in orchestral violin playing, building from experiences in studio, ensemble, and chamber music. Studies standard first violin excerpts as the basis for exploring how to practice, technical and musical expectations, and standards in the professional music world, as well as the world view of the orchestral section player. Prerequisite: ORCH 110, four semesters, or instructor's permission. (1 credit) M.L. Churchill

**STR 472T — String Orchestral Repertoire: Violin**

Continuation of STR 471T; includes concertmaster excerpts. Prerequisite: STR 471T. (1 credit) M.L. Churchill

**STR 473T — String Orchestral Repertoire: Viola**

Prepares violists to audition for careers in orchestral viola playing, building from experiences in studio, ensemble, and chamber music. Studies standard excerpts as the basis for exploring how to practice, technical and musical expectations and standards in the professional music world, as well as the world view of the orchestral section player. Prerequisite: ORCH 110, four semesters, or instructor's permission. (1 credit) Gazouleas

**STR 474T — String Orchestral Repertoire: Viola**

Continuation of STR 473T. Prerequisite: STR 473T. (1 credit) Gazouleas

**STR 475T — String Orchestral Repertoire: Cello**

Prepares cellists to audition for careers in orchestral cello playing, building from experiences in studio, ensemble, and chamber music. Studies standard excerpts as the basis for exploring how to practice, technical and musical expectations and standards in the professional music world, as well as the world view of the orchestral section player. Prerequisite: ORCH 110, four semesters, or instructor's permission. (1 credit) Feldman

**STR 476T — String Orchestral Repertoire: Cello**

Continuation of STR 475T. Prerequisite: STR 475T. (1 credit) Feldman

**STR 530T — Bass Class**

Study of orchestral excerpts, bass solo and chamber repertoire, mock auditions, and bass ensembles. Open only to bass majors. (1 credit) Palma

**STR 540T — Chamber Music with Guitar**

Graduate offering of STR 140T. (1 credit) Faculty

**STR 549T — Viola Class for Violinists**

Introduces violin students to viola clef and viola techniques. Instructor's permission required. (2 credits) Rodland

**STR 559T — Aural Heritage of String Playing**

Graduate offering of STR 459T. (2 credits) Lesser

**STR 562T — String Pedagogy**

Graduate offering of STR 462T. (2 credits) Richter

**STR 571T — String Orchestral Repertoire: Violin**

Graduate offering of STR 471T. Prerequisite: ORCH 510, one semester.

(1 credit) Churchill

**STR 572T — String Orchestral Repertoire: Violin**

Continuation of STR 571T. Prerequisite: ORCH 510, one semester.

(1 credit) Churchill

**STR 573T — String Orchestral Repertoire: Viola**

Graduate offering of STR 473T. Prerequisite: ORCH 510, one semester.

(1 credit) Gazouleas

**STR 574T — String Orchestral Repertoire: Viola**

Continuation of STR 573T. Prerequisite: ORCH 510, one semester.

(1 credit) Gazouleas

**STR 575T — String Orchestral Repertoire: Cello**

Graduate offering of STR 475T. Prerequisite: ORCH 510, one semester.

(1 credit) Feldman

**STR 576T — String Orchestral Repertoire: Cello**

Continuation of STR 575T. Prerequisite: ORCH 510, one semester.

(1 credit) Feldman

**STR 583T — Guitar Repertoire and Performance Seminar**

Graduate offering of STR 283T. (1 credit) R. Sullivan

**STR 584T — Guitar Repertoire and Performance Seminar**

Continuation of STR 583T. Prerequisite: STR 583T. (1 credit) R. Sullivan

**VOICE**

St. Laurent, Chair; Anderson-Collier, Blaich, Bybee, Cole, Cotten, Craig, Decima, Fortunato, Haber, J. McDonald, R. A. McDonald, Misslin, Moriarty, Nubar, Pearson, Skok, Vallecillo, Zambara, Ziegler

*Studio (VC 100, 500)*

***Classroom Instruction***

**VC 121 — Phonetics**

Teaches the international phonetic alphabet (IPA) and explores rules and techniques for pronunciation and projection in singing. Introduces the IPA in American English and compares/contrasts it to Italian, French and German. Also explores the inextricable relationship between good language diction and good vocal technique. Learning activities will include lecture, class discussion, critical listening to recordings, written and records homework (student record practice sessions in pronunciation) quizzes and oral examinations. Text: International Phonetic Alphabet for Singers: A manual for English and foreign language diction by Joan Wall. (1 credit) Blaich

**VC 122 — Italian Diction**

Explores the rules and techniques for pronunciation and projection in singing Italian using the international phonetic alphabet (IPA). Classroom activities include applied oral exercises and class discussion, lecture, critical listening to

recordings, written and recorded homework, quizzes, and a final written and oral exam. Texts: *Diction* by John Moriarty and *Singers' Italian: A Manual of Diction and Phonetics* by Evelina Colorni. Prerequisite: VC 121 (2 credits) Faculty

#### VC 161 — Voice Class

Instruction for non-majors; basic principles of voice production, vocal and practice techniques. Students will perform a Jury at the end of each semester taken.

(1 credit) Voice TAs

#### VC 162 — Voice Class

Continuation of VC 161. (1 credit) Voice TAs

#### VC 221 — English Diction

Explores the rules and techniques for pronunciation and projection in singing English using the international phonetic alphabet (IPA). Classroom activities include applied oral exercises and class discussion, lecture, critical listening to recordings, written and recorded homework, quizzes, and a final written and oral exam. Text: *The Singer's Manual of English Diction* by Madeleine Marshall.

Prerequisite: VC 121 (2 credits) Faculty

#### VC 261 — Voice Class

Continuation of VC 162. (1 credit) Voice TAs

#### VC 262 — Voice Class

Continuation of VC 261. (1 credit) Voice TAs

#### VC 363T — Diction for Singers

Rules and techniques of pronunciation, enunciation, and projection of French, Italian, and German using the International Phonetic Alphabet. Class discussions, performances, critiques, written and oral examinations. Text: John Moriarty's *Diction*. (2 credits) Blaich, Decima, Moriarty

#### VC 364T — Diction for Singers

Continuation of VC 363T. Prerequisite: VC 363T. (2 credits) Blaich, Decima, Moriarty

#### VC 371 — Survey of Song Literature I

Surveys a wide range of vocal repertoire and styles in Italian, French, and Spanish. Introduces the students to standard vocal literature as well as lesser-known composers. Class performances demonstrate familiarity with major styles, historical background, and characteristics of melody, harmony, rhythm, and accompaniment.

Prerequisite: two of the following languages: French, German, Italian. Studio instructor's permission required for seniors and third-year Diploma students. (2 credits) Anderson-Collier

#### VC 372 — Survey of Song Literature II

Surveys a wide range of vocal repertoire and styles in German, English, Russian, and Scandinavian. Continuation of VC 371. No prerequisite. (2 credits) Anderson-Collier

#### VC 521 — Voice Class

Lectures, discussion, and individual attention to problems of vocal production and technique. Not available to Vocal Pedagogy or Vocal Performance majors.

Readings and discussions on aspects of basic vocal technique using texts such as Joan Wall's *Sing* and vocalization from Vaccai's *Practical Method of Italian Singing*. Group lessons and Masterclasses with students expected to give a final jury at the end of the semester as well as a written exam based on readings and class experiences. (2 credits)

### VC 522 — Voice Class

Continuation of VC 521. Prerequisite: VC 521. (2 credits)

### VC 525 — Solfege for Singers

Designed for singers who need music reading skills and additional proficiency in sight-singing. Emphasis on score reading from Renaissance motets to operatic excerpts. Development of skills used for learning repertoire; in-class *a cappella* ensemble sight-reading; audition preparation. (0 credit) Scripp

### VC 526 — Solfege for Singers

Continuation of VC 525. Prerequisite: VC 525. (0 credit) Scripp

### VC 563T — Diction for Singers

Graduate offering of VC 363T. (2 credits) Decima, Moriarty

### VC 564T — Diction for Singers

Continuation of VC 563T. Prerequisite: VC 563T. (2 credits) Decima, Moriarty

### VC 565 — Vocal Pedagogy

Study of the physiology of the singing mechanism and the teaching of voice, through text, video, and lectures. Text: Doscher, *The Functional Unity of the Singing Voice*. Prerequisite for Voice department assistants. (2 credits) St. Laurent

### VC 566 — Vocal Pedagogy

Teaching demonstrations by class members, with critiques by the class and teacher at the end of each session. Continuation of VC 565. Prerequisite: VC 565. (2 credits) St. Laurent

### VC 571 — Vocal Techniques and Repertoire, Miscellaneous

This course is designed to explore through a range of topics the performance and study of songs of various languages and historic periods. Recent topics have included *Vocal Literature, 1895–1905*. Style, ensemble, diction and communication are emphasized. (2 credits) Faculty

### VC 572 — Vocal Techniques and Repertoire, Miscellaneous

This course is designed to explore through a range of topics the performance and study of songs of various languages and historic periods. Recent topics have included *Vocal Literature, 1895–1905*. Style, ensemble, diction and communication are emphasized. (2 credits) Faculty

### VC 573 — Vocal Techniques and Repertoire, English and American

This course is designed to explore through a range of topics the performance and study of English and American songs from the lutenists to the present day. Recent topics have included *The Art Song in America* and *The English Musical Renaissance: Elgar to Britten*. Style, ensemble, diction and communication are emphasized. (2 credits) Decima

### VC 574 — Vocal Techniques and Repertoire, English and American

This course is designed to explore through a range of topics the performance and study of English and American songs from the lutenists to the present day. Recent topics have included *The Art Song in America* and *The English Musical Renaissance: Elgar to Britten*. Style, ensemble, diction and communication are emphasized. (2 credits) Vallecillo

### VC 575 — Vocal Techniques and Repertoire, French

This course is designed to explore through a range of topics the performance and study of *mélodie*. Recent topics have included *Verlaine Settings in French mélodie*. Style, ensemble, diction and communication are emphasized. (2 credits) Faculty



**VC 576 — Vocal Techniques and Repertoire, French**

This course is designed to explore through a range of topics the performance and study of *mélodie*. Recent topics have included *Verlaine Settings in French mélodie*. Style, ensemble, diction and communication are emphasized. (2 credits) Decima

**VC 577 — Vocal Techniques and Repertoire, German**

This course is designed to explore through a range of topics the performance and study of *lieder*. Recent topics have included *Goethe Settings in German Lieder* and *The Songs of Robert and Clara Schumann and Johannes Brahms*. Style, ensemble, diction and communication are emphasized. (2 credits) Decima

**VC 578 — Vocal Techniques and Repertoire, German**

This course is designed to explore through a range of topics the performance and study of *lieder*. Recent topics have included *Goethe Settings in German Lieder* and *The Songs of Robert and Clara Schumann and Johannes Brahms*. Style, ensemble, diction and communication are emphasized. (2 credits) Decima

**VC 617/618 — Vocal Coaching**

Interpretation and presentation. Studio instruction with an accompanist, particularly in preparation for a public performance or recital. Recommended for the final year; priority given to second-year students. (2 credits) Anderson-Collier, Blaich, Decima, Greer, R. A. McDonald, Moriarty

**VC 620 — Vocal Coaching**

Vocal Coaching beyond two semesters; charged at the part-time studio rate in addition to full-time tuition. (2 credits) Anderson-Collier, Blaich, Decima, R. A. McDonald, Moriarty

**WIND ENSEMBLE CONDUCTING**

Peltz, Chair; W. Drury

*Studio (WNEN 500)*

***Classroom Instruction*****WNEN 401T — Woodwinds and Brass: Development and Literature I**

Survey of woodwind, brass, and percussion ensemble repertoire from the 15th through the 19th centuries. Examines the development of wind music both in the orchestra and as an independent genre. Evolution of both the music and the instruments will be addressed. (2 credits) Peltz

**WNEN 407T — Woodwinds and Brass: Development and Literature II**

Survey of woodwind, brass, and percussion ensemble repertoire of the 20th century. A central approach will be to examine how wind, brass and percussion instruments were essential to the development of 20th-century musical style. Continuation of WNEN 401T. Prerequisite: WNEN 401T. (2 credits) Peltz

**WNEN 437T — Wind Ensemble Conducting**

Development of conducting technique, transposition, score reading, performance practices, rehearsal techniques, and score preparation skills. Applied conducting of 18th- through 20th-century literature with performance ensemble. (2 credits) W. Drury

**WNEN 438T — Wind Ensemble Conducting**

Continuation of WNEN 437T. Prerequisite: WNEN 437T. (2 credits) W. Drury

**WNDEN 501T — Woodwinds and Brass: Development and Literature I**  
Graduate offering of WNDEN 401T. (2 credits) Peltz

**WNDEN 503 — Score Reading**

Develops score-reading facility at the piano. Practice of eye-and-hand coordination, clefs, transposition, rhythm. Material from Morris and Ferguson's *Preparatory Exercises in Score Reading*, and vocal and chamber music scores. Some keyboard experience required. Instructor's permission required for non-conducting majors. (2 credits) Faculty

**WNDEN 504 — Score Reading**

Continuation of WNDEN 503. Prerequisite: WNDEN 503. (2 credits) Faculty

**WNDEN 505T — Advanced Solfège**

Expands sight-singing literacy to a broad range of musical styles. Topics include review of clefs (Dannhauser vols. III and IV, Laz), interval studies (Edlund, Rueff), advanced rhythms (Weber), score reading with multiple transpositions, and transcriptions. Papers and readings in educational psychology address skill development. (2 credits) Scripp

**WNDEN 506T — Advanced Solfège**

Develops skills in solfège and sight-singing literacy. Special projects including comprehensive preparation of a concerto or concert aria. Coursework includes individual performance projects, a survey of texts and pedagogies used in different cultures, and a written proposal for a solfège and ear-training curriculum. Continuation of WNDEN 505T. Prerequisite: WNDEN 505T. (2 credits) Scripp

**WNDEN 507T — Woodwinds and Brass: Development and Literature II**  
Graduate offering of WNDEN 407T. Continuation of WNDEN 501T.  
Prerequisite: WNDEN 501T. (2 credits) Peltz

**WNDEN 537T — Wind Ensemble Conducting**

Graduate offering of WNDEN 437T. (2 credits) W. Drury

**WNDEN 538T — Wind Ensemble Conducting**

Continuation of WNDEN 537T. Prerequisite: WNDEN 537T. (2 credits) W. Drury

**WNDEN 551 — Development & Literature of Orchestra**

To trace the development of the orchestra from its earliest beginnings as a renaissance band, through its evolution in baroque opera, to classical court duties, to middle class iconic institution and finally to its monolithic, but precarious, standing today. Various focuses will be on literature development, evolution of instrument technology; with an added reflection on how various eras embraced and nurtured the orchestra to reflect their cultural priorities. (2 credits) Peltz

**WNDEN 567 — Advanced Wind Ensemble Conducting**

Score study, analysis, and development of technique as a tool for expression and communication; development of rehearsal technique, and interpretive and listening skills. Score study includes 18th- through 20th-century repertoire. Instructor's permission required. (2 credits) Peltz

**WNDEN 568 — Advanced Wind Ensemble Conducting**

Continuation of WNDEN 567. Prerequisite: WNDEN 567. (2 credits) Peltz

**WNDEN 667 — Advanced Wind Ensemble Conducting**

Advanced conducting technique and score analysis. Continuation of WNDEN 568. Prerequisite: WNDEN 568. (2 credits) Peltz

**WNDEN 668 — Advanced Wind Ensemble Conducting**

Continuation of WNDEN 667. Prerequisite: WNDEN 667. (2 credits) Peltz

**WOODWINDS AND HARP**

**Wrzesien, Chair; Ahlbeck, Ferrillo, Heiss, Henegar, Hobson-Pilot, Krimmier, Martin, McEwen, Nordstrom, Radnofsky, Ranti, Robison, Rowe, F. Smith, R. Stoltzman, Svoboda, Wakao**

*Studio (WW 100, 500)*

***Classroom Instruction*****WW 330T — Orchestral Performance Seminar for Woodwinds**

A weekly class that explores orchestral performance practices for the woodwind section using standard orchestral literature as a basis. The focus will be on such issues as style and interpretation, with special emphasis on how to become a better woodwind ensemble player. (2 credits) Svoboda

**WW 471T — Orchestral Repertoire Class: Flute**

A weekly class that comprehensively reviews major flute excerpts that are most often asked for at orchestral auditions. Two weeks are devoted to piccolo repertoire. The course concludes with a mock audition. (1 credit) F. Smith

**WW 473T — Orchestral Repertoire Class: Oboe**

A weekly class that comprehensively reviews major oboe excerpts that are most often asked for at orchestral auditions. Two weeks are devoted to English horn repertoire. The course concludes with a mock audition. (1 credit) Ahlbeck

**WW 475T — Orchestral Repertoire Class: Clarinet**

A weekly class that comprehensively reviews major clarinet excerpts that are most often asked for at orchestral auditions. Two weeks are devoted to bass clarinet repertoire, and one week to E-flat clarinet. The course concludes with a mock audition. (1 credit) Martin, Nordstrom

**WW 477T — Orchestral Repertoire Class: Bassoon**

A weekly class that comprehensively reviews major bassoon excerpts that are most often asked for at orchestral auditions. Two weeks are devoted to contrabassoon repertoire. The course concludes with a mock audition. (1 credit) Svoboda

**WW 530T — Orchestral Performance Seminar for Woodwinds**

Graduate offering of WW 330T. (2 credits) Svoboda

**WW 571T — Orchestral Repertoire Class: Flute**

Graduate offering of WW 471T. (1 credit) F. Smith

**WW 573T — Orchestral Repertoire Class: Oboe**

Graduate offering of WW 473T. (1 credit) Ahlbeck

**WW 575T — Orchestral Repertoire Class: Clarinet**

Graduate offering of WW 475T. (1 credit) Martin, Nordstrom

**WW 577T — Orchestral Repertoire Class: Bassoon**

Graduate offering of WW 477T. (1 credit) Svoboda







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Photos by Joel Benjamin, Emily Corbato '65 M.M., Paul A. Cortese '92 M.M., Andrew Hurlbut '84 M.M., '85 M.M., Miro Vintoniv, and Sherwood W. Wise '01 M.M. Cover photos by Eric Roth (Jordan Hall panorama), Andrew Hurlbut, and Miro Vintoniv.

# ACADEMIC CALENDAR

## FALL SEMESTER 2006:

Saturday, August 26	Residence Hall opens for all new students
Sunday, August 27	Orientation begins for all new students
Tuesday, August 29	Master's Music Theory Competency Examination
Friday, September 1	Registration for new students
Sunday, September 3	Residence Hall opens for returning students
Monday, September 4	Labor Day (holiday)
Tuesday, September 5	First day of instruction at Tufts University, Special Student applications
Wednesday, September 6	Convocation First day of fall term instruction at New England Conservatory
Thursday, September 7– Friday, September 15	Time period to add or drop courses
Friday, September 15– Monday, September 18	DMA History Examination
Monday, September 18	First day to withdraw from courses
Tuesday, September 19	Deadline to sign up for Master's Music History Exam
Thursday, September 21– Friday, September 22	DMA Theory Exam
Tuesday, October 3	Master's Music History Examination, DMA Language Exams
Monday, October 9	Columbus Day (holiday)
Tuesday, October 10– Tuesday, November 21	Academic Advising and Registration for Spring 2007
Tuesday, November 21	Intent to graduate deadline for May 2007 graduates
Wednesday, November 22	Last day to withdraw from courses
Thursday, November 23– Sunday, November 26	Thanksgiving Holiday
Monday, December 11	Last day of instruction at Tufts University
Friday, December 15	Last day of instruction at New England Conservatory
Monday, December 18– Wednesday, December 20	Examination Period
Thursday, December 21	Residence Hall closes (12:00 Noon)



**SPRING SEMESTER 2007**

Saturday, January 13	Residence Hall opens (12:00 Noon)
Monday, January 15	Martin Luther King Day (holiday)
Tuesday, January 16	First day of spring term instruction at New England Conservatory Orientation for new students Special student application Master's Music Theory Competency Examination
Wednesday, January 17– Friday, January 26	Time period to add or drop courses
Thursday, January 18	First day of instruction at Tufts University
Monday, January 29	First day to withdraw from courses
Tuesday, January 30	Deadline to Sign up for Master's Music History Exam
Friday, February 2 – Monday, February 5	DMA History Examination
Thursday, February 8– Friday, February 9	DMA Theory Examination
Tuesday, February 13	Master's Music History Examination, DMA Language Exams
Monday, February 19– Tuesday, February 20	President's Day Recess (Holiday on the 20th, no classes on either day)
Saturday, March 17– Sunday, March 25	New England Conservatory and Tufts Spring Vacation
Monday, March 26– Wednesday, May 2	Academic Advising and Registration for Fall 2007
Friday, April 20	Last day to withdraw from classes
Monday, April 23	Intent to graduate deadline for December 2007 Graduates
Monday, April 30	Last day of instruction at Tufts University
Wednesday, May 2	Last day of instruction at New England Conservatory
Monday, May 7 – Wednesday, May 9	Final examination period
Thursday, May 10– Sunday, May 13	Pre-promotional period
Monday, May 14– Friday, May 18	Promotional evaluations
Saturday, May 19	Commencement concert
Sunday, May 20	New England Conservatory and Tufts Commencement
Monday, May 21	Residence Hall Closes (12:00 noon)
Monday, May 28	Memorial Day (holiday)
Monday, June 4– Friday, August 3	NEC Summer School

## New England Conservatory

*Founded 1867*

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New England Conservatory of Music is accredited by the New England Association of Schools and Colleges and is a Charter Member of the National Association of Schools of Music.

New England Conservatory of Music does not discriminate on the basis of race, color, religion, sex, age, national or ethnic origin, sexual orientation, physical or mental disability, or veteran status in the administration of its educational policies, admission policies, employment policies, scholarship and loan programs, or other Conservatory-sponsored activities. The Vice President of Finance and Administration coordinates the Conservatory's effort in complying with this policy. The Vice President of Finance and Administration is located at 241 St. Botolph St. Boston, MA 02115, Room SB 200 and the telephone is (617) 585-1209. Students who believe that they have been discriminated against in violation of this policy are encouraged to use the grievance policy set out in the Student Handbook.

Prepared and Edited by Thomas Handel, June and July 2006

The information herein is subject to change and amendment without notice.



## Location and Transportation

New England Conservatory is near Symphony Hall at the corner of Huntington Avenue and Gainsborough Street. Registration is at 241 St. Botolph Street. Classes and rehearsals take place in both buildings, and locations of teachers, classes, rehearsals, workshops, and recitals are posted weekly. Public transportation includes the Symphony stop (Green Line "E" train), Massachusetts Avenue stop (Orange Line), or buses 1, 39, or CT1.

## Parking

If taking public transportation is not feasible, there are several public parking facilities in the area, plus some metered on-street parking. Limited parking in NEC lots is reserved for faculty and staff only. All others will be towed.



[www.newenglandconservatory.edu](http://www.newenglandconservatory.edu)

